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THE

BACCHAE OF EURIPIDES

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ΕΥΡΙΠΙΔΟΥ ΒΑΚΧΑΙ

THE

BACCHAE OF EURIPIDES

WITH

A REVISION OF THE TEXT

AND

A COMMENTARY

BY

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PREFACE

In re-editing this play after more than twenty years I welcome the opportunity of disowning views which I have long ceased to hold, and putting forward some new interpretations of passages and suggestions of emendation in a play which I have constantly studied during the long interval which has separated the two editions. I now admire the *Bacchae* with more judgment, I hope, if with somewhat less enthusiasm than I felt twenty years ago. And whereas then I did not aim at, or certainly did not achieve, an adequate commentary on the whole play, contenting myself rather with the defence of opinions (some of them very crude) then put forward for the first time, now I have tried to leave no difficulty of thought or expression unexplained. Of my own conjectures I have withdrawn some silently, others with words of formal retractation; to others I still adhere, and

these I have maintained with further arguments. In these and in such further suggestions as I have put forward, it will be found that where the ms reading is generally acknowledged to be unsound I have adhered more closely than previous editors to the mss (406, 447, 451, 606, 986, 1002, 1020, 1060, 1091, 1161, 1224); and that where I have suspected the text in places either not before impugned or generally defended, there is good ground for the change, and the change is slight (23, 102, 209, 359, 537, 757, 913, 1017, 1157, 1165). Of the editions which have recently appeared, by far the best is that of Dr. Sandys (3rd ed., 1892), which is indispensable to scholar and student alike. I have expressed in the Introduction my opinion of the transcendent merit of his work from the artistic and aesthetic point of view. My high appreciation of his edition as a running commentary on the meaning and language of the play will appear from the frequency with which I have referred to his *Bacchae* in the commentary. I am very glad to find that in many cases I have gained his assent to my own judgments; in many he has most ably (and always most courteously) convinced me that I was wrong; in the places where we still differ, his dissent inspires

me with some diffidence, but I still hold my own views to be right, and have fortified them by further arguments which perhaps would have mitigated his objections to my suggestions as originally made.

The edition of Dr. Wecklein is a model of careful industry, and I have often used and acknowledged apt illustrations collected by him, and in one or two cases have adopted his conjecture. But the work throughout shows a deplorable want of taste and poetic feeling. In illustration of this I would refer my readers to my notes, critical and explanatory, on v. 860 (where I hold that he has made the worst conjecture ever published on a Greek play); on v. 1060 where he exhibits the absence of all method or principle in his criticism; on the line 1087 where there is an almost ludicrous want of poetic taste; and on 1210 which displays a curious absence of feeling for the Euripidean style. His criticism, moreover, is throughout of the kind which corrects an anomaly when it is easy to do so, but preserves that anomaly as a defensible usage when no obvious remedy presents itself, and which appeals in commenting on ancient writings sometimes to the laxities, sometimes to the artificial restrictions, of modern style.

I have consulted with small result Bursian's

Jahrsbericht for scattered suggestions on the play. Far more fruitful have been the *Journal of Philology* and the *Classical Review*. On v. 837 I have put before my readers a brilliant suggestion of Mr. A. E. Housman, who has made many excellent comments on the Greek and Latin poets. In v. 278 I have given in my text the same scholar's brilliant emendation.

The translations of the Choral Odes are by George Wilkins, Fellow of Trinity College, Dublin, to whom I here tender my hearty thanks for his help.

I have used largely in my notes the spirited English translation of the *Bacchae* by the late Mr. George O'Connor of Queen's College, Galway.

I feel that I am bound again to pay my tribute to the excellence of Messrs. R. & R. Clark's reader, who is as acute as he is careful.

chanals, and are uttered only to be emphatically repudiated. The last words of the foregoing antistrophe are to be taken (a common feature in antistrophic poems) in close connection with the succeeding strophe, which is to be given with inverted commas down to *ἄνομβρον.* The meaning of the whole strophe, together with the last words of the preceding antistrophe, will then be, almost in Dr. Verrall's words :—

> 'Mad and mischievous in my mind are those who cry "*Oh to be in Cyprus, isle of Aphrodite, where dwell the heart-melting minions of love : Oh to be in the isle of Paphos, or the rainless one watered by Nile.*" No ! There where in Pieria is the noblest seat of meditation, Olympus' solemn slope, thither lead me, Bromius. There is the *charm* and the *passion* for us. There is the place for the bacchanals to do their rites.'

'The seat of Aphrodite-worship,' adds Dr. Verrall, 'and of such corrupted *bacchanalia* as might flourish beside it, is contrasted with the northern border of Greece, the seat, as the poet of the Bacchae repeatedly implies, of religion in a singularly pure, simple, and genuine form.'

We may now read *ἴσα* of the mss in the antistrophic verse in 421, and in 406

Πάφον ἅν θ' ἑκατόστομοι,

without necessarily understanding *γᾶν* after *ἅν*,

though such an ellipse is quite possible. 'Since the Delta is in fact an island, though not of the common type, it is not unnatural that, where it is to be linked with Cyprus, its sister in religious affinity, this point should be utilised. With ἄν, therefore, we are to supply not artificially γᾶν, but from the context νᾶσον.'

Mr. E. B. England, the value of whose work on Euripides I heartily recognise, in an article on Stephens' *vetustissima exemplaria* (*Classical Review*, vol. viii. No. 5, May 1894), quotes me as saying that 'he (Stephens) was in the habit of recommending his own conjectures by the authority of pretended mss,' and that 'Kirchhoff has shown that they were feigned.' Mr. England proceeds, in allusion to the term *mendacissimus* rashly applied by me to Stephens in my original edition of 1871, 'supposing it should turn out that Kirchhoff had nowhere touched the subject of Stephens' Italian mss, and some indignant defender of the memory of the *Thesaurus* were to call Prof. Tyrrell—— but it is too horrible to contemplate. I at all events can find no reference to the question in any of Kirchhoff's writings.'

In the same number of the *Classical Review*, Mr. Page defends the ms reading of v. 506 obelised by me,

οὐκ οἶσθ' ὅ τι ζῇς οὐδ' ὁρᾷς οὔθ' ὅστις εἶ.

He would render 'you do not know or see that you have but the life of a mortal, nor [do you know] who you are.' The answer is 'Pentheus, the son of Agave and Echion.' Mr. Page says 'the two lines must have been intensely funny to an audience accustomed to hear philosophers argue in the market-place. Their whole humour is now, however, buried beneath a heap of learned rubbish, the proper place of which is the dustbin.'

I do not deny that the former of the two verses at least might have sounded funny to an Athenian audience in the form in which it is presented by Mr. Page. But, as an interesting question is raised by each of the papers, I think I cannot do better than recapitulate here certain views of my own thereon published in the *Classical Review*, vol. viii. No. 7:—

I begin by withdrawing the expression *mendacissimus*, which in my hot youth I applied to Henry Stephens. I think it was my opinion at that time that one might say anything in Latin. I remember that on the appearance of the edition of 1871 I was courteously admonished in a long-defunct magazine, the *Dark Blue*, by a young Cambridge scholar who had even then given earnest of his future brilliant achievements in scholarship, I mean Professor Jebb, that it was unadvisable to revive the asperities of the Brunckian era. I have followed that advice, and have

adopted a far less emphatic tone in my recent edition of the Bacchae.

But I still hold the belief that Stephens' *vetustissima exemplaria* had no existence. I know nothing about the case of Isaac Voss instanced by Mr. England, but I think he has been singularly fortunate if scholars have taken his word for the existence of mss seen by nobody but himself. Bosius (Du Bos), a fellow-countryman of H. Stephens (Henri Estienne), has not gained such credence. His X and Y have been universally rejected by scholars. Baiter declares that all readings depending on them alone are *furca expellendae* and in relating the circumstances of the death of Bosius he writes *Bosium cito scelus suum morte luisse a latronibus trucidatum.* It is true that Mendelssohn has lately raised the question whether these *codices* may not have been genuine; but the answer of scholars has been quite unanimous: 'If those *codices* existed how is it that no one has ever seen them?' Scholars of the revival were very ready to give full information about their *exemplaria* when they really existed. By an extraordinary vagary of human ambition some of them were capable of resorting to imposture to gain admittance into the early editions, and consequently a good chance of permanent acceptance, for their own conjectures, which were in many cases so good that they would have been universally accepted as certain conjectural emendations if candidly put forward as such.

I heartily admire Mr. England's scholarship, and appreciate highly the work he has done on Euripides. Moreover I completely agree with him in his admiration for the brilliant services of Stephens to scholarship. He is polite enough not to apply the objectionable superlative (even in Latin) to me, but, in the face of a significant aposiopesis on his part, I should like to show that even a less courteous disputant than he is himself would not be justified in applying to me the adjective even in the positive degree (and in Latin).

Kirchhoff does not believe in Stephens' *vetustissima exemplaria.* He gives a full account of the mss on which the text of the Bacchae depends, and he makes no mention at all of Stephens' *codices Italici.* He gives Stephens' quotations from them as the conjectures of that admirable scholar, and when he does not approve of them as conjectures he does not mention them. For instance, on 1060 he does not make any mention of *μόθων*, though Stephens is very instant in claiming for it ms authority. This being so, I perhaps did not use the most appropriate language in saying that Kirchhoff has shown that the *codices* were fabricated, when he had only shown that he believed them to be fabricated. Yet, if I proclaimed that I had won the Derby, and if Mr. England, on referring to a list of Derby winners generally accepted as accurate, and finding there no mention of my name, should declare that the list had shown that I had not won the Derby, though it really only showed that such was the belief of its compiler, it would not be to Mr. England but to me that the defamatory attribute would be most applicable.

Mr. England says that Stephens published the readings of his Italian *codices* along with conjectures of his own 'in such a way that it is nearly always possible to distinguish the readings from the conjectures.' The fact seems to be that he published as his conjectures such emendations as he thought sure of general acceptance, and appealed to mss authority for those which he deemed to need such support. For instance, he writes *repone πανδήμοισι pro πανδόμοις* in 227, but in 235, desiring to read *εὔκοσμος κόμην*, his tone is very different: *in vet. cod. legitur εὔκοσμος quam esse veram lectionem persuasum habeo.* Sometimes, but very rarely, he overrates the certainty of his own conjecture, and gives it as such, *e.g.* *ἠρρενωμένας* in 688; but nearly always when his emendation is good enough in his judgment to dispense with mss support, it has proved sufficiently convincing to win universal acceptance. When he corrects *σπουδῆς* to

σπονδῆς and λογχατόν to λογχωτόν he says *non est dubium quin reponendum sit*; but when the case admits of doubt he claims the authority of his *codices*. And the worse the conjecture the more earnest his appeal to the *codices*. This is illustrated by his note in defence of his worst conjecture μόθων in 1060, which Kirchhoff does not even record. It is worth noticing that Stephens never thought of μόθων as anything but the gen. plur. of μόθος: he was too good a scholar to think of introducing such a word as μόθων (-ωνος) into a tragedy. His practice is the same as regards the conjectures of other scholars. For instance the brilliant correction of Brodaeus, Πανὸς for καπνὸς in 952, is accepted as a certain emendation, but to the same scholar's φόβῃ for φόβῳ in 1187 and περισσάν for περισσάς in 1197 he calls the aid of his *codices*.

Mr. England did very well in calling the attention of the readers of the *Classical Review* to the fact that certain verses restored from *B* to the Troades in two passages, 193-196 and 232-234, are quoted from his *codices* by Stephens, who certainly did not know *B*. It is to be observed that of the second passage Kirchhoff writes 'mutilatos exhibet Ald. cum *AB*, supplevit in *A* m. sec.' Could Stephens have seen *A*? In any case it would seem better to accept the hypothesis suggested by Mr. England himself in his note than to believe in the existence of those *exemplaria* which both in the life of Stephens and since his death have evaded the search of every scholar save the brilliant Frenchman.

I would add a word or two in reference to Mr. Page's note on Bacchae 506. I have printed that verse with *obeli* because I believe it has never been restored. I do not believe Euripides would have written οὐκ οἶσθ' ὅ τι ζῇς in the sense of 'you do not know what (blind) life you are leading,' or 'that you have (but) the life of a mortal.' I think the word which I have in each version enclosed in parentheses would be essential to the sense, yet it is not in

the Greek. 'You do not realise that you are a mere mortal' could be expressed in scores of ways. Mr. Page, who is a most skilful verse-writer, would not think of such an expression as *οὐκ οἶσθ' ὅ τι ζῇς* as a rendering of this sentiment. Why then should he ascribe it to Euripides? Still less do I believe that Euripides having written such an inelegant expression as *οὐκ οἶσθ' ὅ τι ζῇς οὔθ' ὅστις εἶ* would have further encumbered the line with such a superfluous and clumsy *additamentum* as *οὐδ' ὁρᾷς*, which adds nothing to the sense and brings in a most ungraceful *οὐδ'* between *οὐκ* and *οὔθ'*. Mr. Page complains that the verse is now 'buried beneath a heap of learned rubbish, the proper place for which is the dustbin.' Just so. That is why I obelised the verse and put all the suggestions for its restoration, none of which seemed satisfactory, into the dustbin, my note. The only difference between us is that Mr. Page would put his little armful into the text, not the note, into the casket which holds the precious jewels, not into the dustbin which stands beside it.

The verse commented on by Mr. Page leads us to the mention of some very ingenious criticisms on the Bacchae, published by Dr. Sitzler in the *Philologische Rundschau*, No. 18, p. 275. He would here read *οὐκ οἶσθ' ὅ τι χρῇς* (= *χρῄζεις*) *οὐδ' ὁρᾷς σαυτὸν τίς εἶ*—a contribution, I fear, which tends rather to the dustbin than to the casket.

In the same critic I have at last found a believer in the conjecture which I made long ago on 636—

ἐς μάχην ἐλθεῖν ἐτόλμησ'· εὔχος ἐς βάκχας δ' ἄγων,

which I still believe to be preferable to the

universally-accepted emendation of Bothe, but which I have not ventured to introduce into the text. Sitzler also, I am pleased to find, accepts *ὅσσοις νόθων* in 1060. In 738 for *ἐν χεροῖν δίκῃ*, he would read *ἐν χεροῖν ἀκμῇ*, comparing *χειρῶν ἀκμαῖσι* in 1207. In 837 he conjectures—

ἄλλῃ μαθήσει ξυμβαλῶν βάκχαις μάχην.

His suggestion on 981 is as simple as it is brilliant. He would supply the lacuna by the insertion of the article *τόν*, regarding *λυσσώδη* as predicative after *ἀνοιστρήσατε*, 'hound on it (the *θίασος*) to a frantic rush on the spy.' Thus the difficulty about inserting *τόν*, mentioned in my note, is completely obviated. In 1157 he reads *κόσμον Ἅιδα* for *πιστὸν Ἅιδαν*, which he denies, as strenuously as I, to be Greek for 'certain death.'

Mr. Cruickshank's edition (Clarendon Press 1893) is not stimulating, though the editor is no doubt a competent scholar. It is well characterised by Dr. Verrall in the article already referred to. As Mr. Cruickshank's work is typical of a certain class of editions, I will give Dr. Verrall's words, the more readily because the interpretation which he selects for praise is not my own, but is due to the learning and ingenuity of a friend:—

It is composed on a principle common in books of this kind and, whether correct or not, defensible, that the business of an expounder for inexperienced students is not to provoke investigation, but to give always, if possible, a 'safe' explanation, an explanation which has sufficient authority to pass. The only question is, whether students so entirely dependent, that they must be treated in this way, are really ready for the Bacchae. To take one salient and characteristic example. In a well-known passage (v. 1066 foll.) the tree bent down to receive Pentheus is compared to some curve exhibited by the use of a *τόρνος*. Mr. Cruickshank explains the *τόρνος* to be a simple kind of compass, a peg and string. No hint is given that there is any other explanation, or that this one is open to any objection more serious than that 'the simile is prosaic.' Now this view, that the comparison is between the bent tree and a circular curve, such as that of a wheel, has certainly the merit of having been many times repeated in respectable books, and being therefore technically 'safe': it has this merit and no other. If it were right, the only educational aid which a student could derive from the simile would be the perception of its infelicity and inadequacy; and the only useful note could be one which exposed this defect. The objection, which has been several times alleged and is well known, is not that the simile is, if it be, prosaic, but that it is no simile at all; that there is no resemblance worth notice between the illustration and the thing illustrated. The line produced by bending down a pine-tree or pine-bough would indeed be essentially like that of a bow, to which Euripides first likens it, but with a circle, or the outline of a wheel, it would have no affinity whatever, except that both are curved lines, not straight. The image therefore darkens, instead of enlightening, the intelligence of the auditor, and is an offence against the principles of poetry and sense. This is not the place to set out the wholly different explanation of the *τόρνος* offered by Mr. Robertson first in 1879

(*Hermathena*, iii. 387) and reproduced with full detail in Professor Tyrrell's edition, which Mr. Cruickshank has consulted. Right or wrong, it really is an adequate explanation of the passage and really does offer an object by which Euripides, if he had it in mind, might naturally have thought it worth while to explain his picture of the bent pine. It may perhaps not yet be considered a 'safe' explanation, that is to say, it is not universally familiar, and a student reproducing it, in the imperfect style of an examination paper, might conceivably be punished as if for nonsense by an examiner not well prepared. But is this a sufficient reason, not merely for suppressing it, but for propounding the damaged alternative as if it were unimpeachable? What benefit is thus conferred, and on whom, which compensates for the retardation of the general intelligence, and how long must this conservative attitude be maintained?

Other improvements in the text or its interpretation have been embodied in the text and notes, when they were within such a compass that they could conveniently be introduced into a book reprinted from stereotype plates.

INTRODUCTION

I

EXTERNAL FORM OF THE PLAY

Probable date of the appearance of the Bacchae.

THE date of the appearance of the Bacchae is uncertain; there is no doubt, however, that it was written very shortly before the death of Euripides, and was originally designed for exhibition in Macedonia, where Euripides spent the last years of his life at the court of Archelaus. It was brought on the Athenian stage after his death by the younger Euripides at the great Dionysia; as also were the Iphigeneia in Aulis and the Alcmaeon in Corinth.[1] Boeckh suspected that we have in our present mss two separate editions of the play fused into one; and

[1] For this we have the authority of a Scholiast on Ar. Ran. 67, who professes to quote from the Didascaliae. The Ἀλκμαίων ὁ διὰ Ψωφῖδος was brought out with the Alcestis.

it is not impossible that the play may have been first put on the stage at Pella, and afterwards represented at Athens in about 406 B.C., with the additions and improvements of the younger Euripides. In the Florentine MS of the Bacchae the title of the play is *Pentheus*, and Stobaeus quotes it twice under that name. Similarly the Hippolytus, Hecuba, Orestes, Polyidus, and Alope, are sometimes called respectively the Phaedra, the Polydorus, the Electra, the Glaucus, and the Cercyone; so also it has been conjectured that the Cressae and the Thyestes, the Temenus and the Temenidae, differ only in title. We should rather have expected the name Pentheus than Bacchae, for the plays of Euripides do not as a rule take their titles from the Chorus unless the Chorus bears an important part in the action of the piece, as in the Supplices, or when the action is divided between two or more leading characters, as in the Troades and the Phoenissae. It is conjectured by Edouard Pfander[1] that the play may have been originally called the Pentheus, but that the title Bacchae may have subsequently been used

Its title—Bacchae or Pentheus?

[1] Die Tragik des Euripides. i. über Euripides' Bakchen. Bern. 1869.

for the purpose of distinguishing it from the Pentheus of Aeschylus; but we read of plays under the name of Bacchae by Aeschylus himself as well as by Xenocles, Cleophon, and Lycophron, and of a *Πενθεὺς ἢ Βάκχαι* by Iophon; so that the change of name would not have prevented confusion. Ἡ *μυθοποιία κεῖται παρ᾽ Αἰσχύλῳ ἐν Πενθεῖ*, says the *ὑπόθεσις* of Aristophanes the Grammarian, and Barnes would have us believe that Euripides closely copied the drama of his great predecessor, changing little more than the name. Of this hypothesis it may be remarked that there is not a trace of evidence for it; that Euripides is remarkable for the uniform originality with which he handles his subjects; that one of the few facts which we know about the treatment of the myth by Aeschylus is that in the Eumenides he speaks of Parnassus, not Cithaeron, as the scene of the Bacchic orgies (though in the *Ξάντριαι*, we are told, he agrees with Euripides); and that in the Bacchae the whole relation of the poet to his materials presents a strong contrast to the style and mind of Aeschylus.

Barnes' hypothesis.

The external form of the Bacchae is marked by some peculiarities. The number of resolved

Peculiarities of its external form.

feet, dactyls and tribrachs, has often been remarked, and Vater in his Prolegomena to the Rhesus has given a long list of ἅπαξ εἰρημένα.[1] The third and fourth *stasima* (vv. 877-881 = 897-901, and 992-994 = 1011-1013) afford the only specimens in Euripides of a refrain such as we meet in Aeschylus; and the *parodos* and the four *stasima* not only are suitable, in a degree rare in Euripides, to the parts of the action at which they are respectively introduced, but form a whole in themselves, and an elaborate picture of the Bacchic cult.[2] The Parodos (vv. 64-103) describes the outward form and ritual of the Bacchic worship: the first stasimon (370-431) describes its sacred joys; the second stasimon (519-575) refers to the birth of the god; the third (862-911) breaks into tumultuous enthusiasm and anticipations of triumph, and the fourth (977-1024) urges on the 'hounds of Frenzy' against the violator of the rites of the Maenads.

Though Greek Tragedy took its rise from the

[1] Among the other licenses which Euripides allowed himself in this play, we may observe that he is less careful to preserve the regular alternation of line for line in the *stichomythia*, as for instance in vv. 925-935, and in vv. 1270, 1271.

[2] Schöne has pointed out a similar coherence in the choral odes of the Iphigeneia in Aulis.

worship of Dionysus, yet the Bacchae is the only extant tragedy which treats of this picturesque ritual. Indeed this is the only instance in which one of the greater gods is introduced as taking an important part as an actor in a Greek play (the burlesque of Aristophanes is, of course, not to be urged as an exception); and it will be shown below with what wonderful skill Euripides has succeeded in bringing Dionysus on the stage without any loss of dignity.[1] It is in a great degree to its subject that the Bacchae owes its marvellous beauty. It is perhaps the finest of the plays of Euripides, and every one must allow that it is one of the few Greek plays in which we find clear traces of a feeling for natural beauty. When we read the glorification of the Bacchic cult in the first stasimon, the narrative (677 *seqq.*) of the orgies of the Maenads on Cithaeron, or the fine passage (1043-1152) describing the scene of the death of Pentheus, we cannot but feel that we see traces of that artistic training which is ascribed to the poet

Its picturesque character.

[1] Even the demigod Heracles is not found as a leading personage except in the Trachiniae of Sophocles, and the Hercules Furens and Alcestis of Euripides; and the latter is not a tragedy.

by Suidas,[1] and by the author of the Life of Euripides.[2] Scenes from the Bacchae have formed the subjects of subsequent Art. One of the pictures described by Philostratus in his *Εἰκόνες* represents two scenes of this Tragedy—the death of Pentheus, and the lamentations over his body in the palace of Cadmus; and another of them, the birth of Dionysus, owes its vigour and beauty, which Philostratus admires so much, altogether to the vivid descriptions of Euripides.[3]

II

EVIDENCES FOR THE TEXT

The mss of the Bacchae.

There are two mss of the Bacchae, both of the fourteenth century—the Palatine ms in the

[1] *γέγονε δὲ τὰ πρῶτα ζωγράφος.*

[2] *φασὶ δὲ αὐτὸν καὶ ζωγράφον γενέσθαι καὶ δείκνυσθαι αὐτοῦ πινάκια ἐν Μεγάροις.*

[3] The designs on the later vases take their subjects no longer from the old Epics, but from the Euripidean Tragedy. As we may infer from Ar. Ran. 52—

> *καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι*
> *τὴν 'Ανδρομέδαν πρὸς ἐμαυτόν*—

that the plays of Euripides were intended not only to be seen but to be read; so we may, I think, suppose that the Bacchae was designed rather for the stage than the study. From this point of view it would be hard to overstate the value of the edition of Dr. Sandys, who has so abundantly illustrated the play by the help of the monuments of ancient art.

Vatican library (No. 287), usually called P, but sometimes B; and the Laurentian ms, in Florence, usually called C, but sometimes Flor. 2 or Flor. xxxii. 2. The latter contains only 755 lines of the Bacchae, stopping at the words *οὐ δεσμῶν ὕπο*, v. 755. There are a few Parisian mss which, as being mere transcripts of C, possess no independent authority. C is written on paper, and contains all the plays of Euripides now extant except the Troades and the latter half of the Bacchae. P is a folio on parchment, in double columns, and contains the Alcestis, Andromache, Bacchae, Heracleidae, Hippolytus, Iphigenia in Aulis, Iphigenia in Tauri, Ion, Cyclops, Medea, Rhesus, Supplices, Troades, some plays of Aeschylus and Sophocles, and a spurious and corrupt prologue to the Danaë (63 lines), together with an Argument and list of persons represented in that play (Frag. 1117 Nauck). Elmsley collated P on the Bacchae and the Medea: our knowledge of C rests on the collation made by Francis de Furia for Matthiae. For a full discussion of all the mss of Euripides the reader is referred to Kirchhoff,[1] who first classified them and carefully

[1] Paley, in his Preface to the 3rd vol. of his edition of Euripides, has compiled a classification of the mss from

Kirchhoff's classification of the mss of Euripides.

estimated the value of each. He is of opinion that all the extant plays of Euripides and their scholia are derived from an archetype of the ninth or tenth century, containing besides the recension of some anonymous grammarian. From this archetype, he maintains, two classes of mss were transcribed — one containing nine select plays [1] which were most used by the grammarians of the Middle Ages in their schools: the other containing all or nearly all the extant plays; of the latter class are P and C. Kirchhoff considers that the nine select plays were transcribed from the archetype about 1100 A.D., and that on this copy are formed our present mss for those plays; but that P and C were taken from a copy of the same archetype made in the twelfth century by some grammarian who took on himself the office not only of a transcriber, but, to a considerable extent, of an editor as well. Moreover, these mss, as not containing the nine plays only, were both copied and kept with the less care. Consequently P and C are less valu-

Sources of weakness in P and C.

Kirchhoff's Preface to his edition of Euripides (1855), and from his Preface to the Medea (1852), Berlin.

[1] The Alcestis, Andromache, Hecuba, Hippolytus, Medea, Orestes, Phoenissae, Rhesus, Troades. These contain copious scholia, especially the Hecuba, Orestes, and Phoenissae.

able than the mss of the nine plays, for two reasons: first, because we may be misled by the corrections made by the grammarian who in the twelfth century made his recension from the archetype; secondly, because the text is frequently thrown into confusion by the clerical errors of the copyists. The two mss have enough in common to make it probable that they came from the same source; nor does there appear to be sufficient evidence to establish that one copied directly from the other: certainly P is not a direct copy of C, but one cannot deny the converse relation with absolute certainty. P and C will be found to agree in manifest mistakes by a reference to the critical notes on vv. 31, 64, 78, 123, 129, 384, 599, 606, 636. The following references will serve as examples of places where C plainly contains the better reading:—217, 252, 261, 276, 348, 365, 427, 490, 551, 641, 696, 708, 722. In the following it is manifest that P is right:—343, 514, 547, 602, 622. Elmsley and Pfander think C superior to P; Kirchhoff gives the preference to P; I think myself that P is the more valuable evidence for the text; for although a considerably larger list

Estimate of the relative importance of P and C.

of manifest errors might be drawn up from P than from C, yet the mistakes of P arise from careless transcription, and can be easily corrected; but in C the vice lies deeper, and I believe that in some instances we have the corrections of an incompetent grammarian instead of the slips of a careless scribe. For instance, in v. 101,

Shown from their respective treatment of v. 101.

ἔνθεν ἄγραν
θηρότροφον μαινάδες ἀμφιβάλλονται πλοκάμοις,

I believe that the words in the copy from which P and C were transcribed were written as I have given them (at the suggestion of my friend Mr. S. Allen), and that the writer of P, being a mere copyist, wrote *θηρότροφοι* by mistake for *θηρότροφον* (in which, I suppose, the diagonal and right-hand strokes of the N were indistinct), while the writer of C took on himself the part of an editor, and changed *θηρότροφον* (which he also mistook for *θηρότροφοι*) into *θυρσοφόροι*, a conjecture suggested to him by the juxtaposition of the two words in v. 556, *πόθι* Νύσας *ἄρα τᾶς θηροτρόφου θυρσοφορεῖς*. I distinguish of course between this recension, which we can rarely detect, and that correction of faults of transcription indicated in this edition by such phrases as P^1, P^2, C^1, C^2. In this latter

Two sorts of correction in mss.

respect C has clearly the advantage. C has many marginal and superscribed corrections, and they are generally right, as may be seen by glancing through the critical notes of any edition. P, on the other hand, but rarely has a note, and sometimes it has a plainly wrong one; for instance, in v. 87 P has *εὐρυχόρους* corrected to the unmetrical *εὐρυχώρους*, and in v. 451 it has written over *μαίνεσθε* the worthless guess, *λάζυσθε*.

H. Stephens' codices.

H. Stephens quotes certain *vett. codd.* which, he says, he consulted in Italy. It is now recognised that they were feigned to give authority to his own conjectures. A reference to v. 1060 will show how the imposture to which this great scholar stooped has influenced the criticism of those passages.

The Aldine.

The Aldine edition published in 1503 does not throw very much light on the text of the Bacchae. It is founded on P, and was edited by Marcus Musurus, in whose possession P was, as Kirchhoff has shown. Musurus has introduced some conjectures of his own; and as there is not any reason to believe that in editing the Bacchae he had access to any ms but P, the Aldine has little or no value in-

dependently of the ms. Elmsley at the end of his edition of the Bacchae has given a collation of the Aldine and P. Elmsley was not aware that in the Bacchae P is the source of the Aldine.

Scholia. The only *scholia* extant on the Bacchae are the following, which were first published by Matthiae from C. The first of them is in my opinion valuable for the right understanding of the passage to which it refers.

v. 451, *τοῦδ'· ἐμοῦ.*
v. 538, *οἵαν· περισσόν.*
v. 611, *ὁρκάνας· φυλακάς· ὁρκάνη, κυρίως ἡ ἀγρευτικὴ λίνος* (*λίνου* cod. Correxit Matthiaeus).
v. 709, *διαμῶσαι· λικμῶσαι.*

The same ms has on *χρυσέαισι* (v. 97) the gloss *συνίζησις*; on v. 151 the gloss *περισσόν*; on *βρέφος*, v. 520, and *ἀναβοάσας*, v. 525, the gloss *ἀντὶ μιᾶς*, which means that the two syllables are metrically equivalent to one.

Ms Cotton. The ms Cotton. throws some light on v. 1268. The nature of this so-called ms and its references to this play are described in a note on v. 1268.

Indirect evidence for the text—Nonnus—Christus Patiens.

But beside the direct evidences for the text of this play, we have indirect evidence both copious and valuable. Nonnus in his Dionysiaca, or poetical history of the adventures of Dionysus, the author of the Christus Patiens, and Philostratus in his *Εἰκόνες* have made abundant use of the Bacchae; and (what gives them their critical importance) they all used mss different from our present ones, for they can be shown to have read entire the passage which P wants containing the lamentations of Agave over the body of Pentheus. The Dionysiaca of Nonnus, Libb. xliv. xlv. xlvi., is little more than a paraphrase of the Bacchae in hexameters, and the work is of great use both for criticism and especially for explanation. The Christus Patiens is very valuable in a critical point of view. It is a wretchedly stupid drama, falsely attributed to Gregory Nazianzenus, giving an account of the circumstances leading up to the Passion of Christ; it is written altogether in dissyllabic feet, with scarcely any regard to quantity, and consists of a *cento* of verses taken chiefly from the Bacchae, Rhesus, and Troades. Pfander depreciates the critical importance of the Christus Patiens, and says that probably the

ms used by Pseudo-Gregory was not much superior to P or C. But even if it could be shown to be inferior to P or C, its importance would still be very great, since it is different from them. Pfander himself considers C 'not much superior' to P; yet what an important addition would be made to our knowledge of the play if we possessed the lost portion of C.

Philostratus. Philostratus, though not nearly so valuable an aid as Nonnus or Pseudo-Gregory, is still not to be despised. The following extract may be here quoted as throwing some light on the passage to which it refers:—*καὶ ὁπόσα ἱκετεύει ὁ Πενθεὺς λέοντος ἀκούειν φασὶ βρυχωμένου.* This seems to confirm the criticism of Matthiae on Hermann's arrangement of vv. 1133 *seqq.*, quoted in the commentary on that line.[1]

Apsines, quoted on v. 1330, and Seneca (Hippolytus) must have read the missing passage, and therefore have had access to a

Attius. different ms from ours. Attius translated the

[1] Compare also with vv. 1184 *seqq.*, *πρόκειται καὶ ἡ κεφαλὴ τοῦ Πενθέως οὐκέτ' ἀμφίβολος ἀλλ' οἵα καὶ τῷ Διονύσῳ ἐλεεῖν, νεωτάτη καὶ ἁπαλὴ τὴν γένυν καὶ πυρσὴ τὰς κόμας ἃς οὔτε κιττὸς ἤρεψεν οὔτε σμίλακος ἢ ἀμπέλου κλῆμα, οὔτε αὐλὸς ἔστησέ τις οὔτ' οἶστρος*, and with vv. 1164, 1165, *ἡ δ' Ἀγαυὴ περιβάλλειν μὲν τὸν υἱὸν ὥρμηκε, θιγεῖν δὲ ὀκνεῖ, προσμέμικται δὲ αὐτῇ τὸ τοῦ παιδὸς αἷμα, τὸ μὲν ἐς χεῖρας, τὸ δὲ ἐς παρειάν.*

Bacchae, as may be seen from his fragments, but they are of no use for the criticism of the play. Servius mentions a *Pentheus* by Pacuvius, and says that in that play it was not Dionysus but Acoetes who was imprisoned by Pentheus. Elmsley assumes that Servius speaks of Pacuvius by mistake for Attius, and that there was no *Pentheus* by Pacuvius. If so, Servius must, under the influence of some confusion, have attributed to Attius the account of Ovid, Met. iii., for there is no reason to believe that Acoetes appeared in the play of Attius. Pacuvius.

III

THE RELIGIOUS AND MORAL IMPORT OF THE BACCHAE

No reader of the Bacchae can fail to be impressed by the remarkable spirit of speculative contentment and ἠρεμία which pervades the play. Hence it has been sometimes regarded as a Palinode on the part of the aged Euripides, or recantation of the advanced views found in his earlier plays. It is supposed that,

feeling the approach of old age, he here preaches the worship of those gods whom he had despised in his prime, and defends those superstitions which he had in his youth assailed.

The Bacchae not a reaction to orthodoxy.

The statement that we have in the Bacchae a monument of a reaction to orthodoxy and to belief in the religion of the time was first, I believe, combated by Hartung,[1] and has been recently successfully opposed by Pfander. They have pointed out that, just as in the Bacchae Pentheus suffers under the vengeance of the god whose prerogatives he refuses to enjoy, and whose divinity he refuses to acknowledge, so in the Hippolytus, a play written nearly thirty years before, Hippolytus shows the same contumacy to Aphrodite, and suffers a similar punishment. We have not in the Bacchae any change in the point of view from which Euripides regards the old gods of the heathen mythology. As Aphrodite is no mere personal goddess, but a great factor in the order of the world, and a source of happiness and joy, so Dionysus is not only the god of wine, but a higher personification of passion in religion, and joy in life; and the Hippolytus as well as the Bacchae teaches

As shown by a comparison with the Hippolytus.

[1] Euripides Restitutus, Hamburg, 1844.

that we should not neglect these sources of joy, enthusiasm, and passion, as for instance, in v. 107,

τιμαῖσιν, ὦ παῖ, δαιμόνων χρῆσθαι χρεών.[1]

The Bacchae reprobates τὸ σοφόν, *rationalism*, *das vernünftelnende Princip*, as Bernhardy translates it, condemning a recoil from public opinion, as in v. 331,

οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων,

and the Hippolytus, v. 93, commends

μισεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον:

so also in Hipp. 467 and 487, and in Med. 580, overwiseness, and 'too great refinements' (to use the phrase of Bishop Butler) are condemned as strongly as in [illegible]irst stasimon of the Bacchae; ἐπιλελήσ[illegible]δέως γέροντες ὄντες, says Tiresias, and in [illegible]n the Bacchic worship may be described as the negation of rationality, and as passionate sympathy with nature. The Maenads run wild through the mountains, clad

Sympathy with nature, and recoil from rationalism.

[1] Hartung understands this passage to mean 'we should not refuse to the gods the honour due to them'; but both the language itself and the context require that we should understand 'we should not neglect to make use of the privileges which the gods give us,' which are in this case the ἔργα Ἀφροδίτης.

in fawn skins and girdled with snakes, eat raw flesh, and suckle the young of wild beasts.[1] The first stasimon (370-431) with its panegyric on the enthusiastic worship of Dionysus, and its condemnation of overwiseness, may serve as a fair statement of the moral purport of the play; the quality in Pentheus punished so severely is ὕβρις, and this is a state of mind as nearly as possible the opposite to that to which the Chorus aspires in the words—

> τὸ πλῆθος ὅ τι τὸ φαυλότερον
> ἐνόμισε χρῆταί τε, τόδε τοι λέγοιμ' ἄν.[2]

[1] Hartung, Eur. Rest. vol. ii. p. 551. 'But the worship of Bacchus had one quality which was, more than any other, calculated to give birth to the drama, and particularly to tragedy: namely, the *enthusiasm* which formed an essential part of it. This enthusiasm [illegible]eeded from an impassioned sympathy with the events [illegible] in connexion with the course of the seasons. . . . [illegible]ure of escaping from *self* into something new and str[illegible] living in an imaginary world, breaks forth in a thousand instances in these festivals of Bacchus.'—Müller, Hist. Gr. Lit. i. 389.

[2] 430, 431. As the word φαυλότερον has been sometimes misunderstood, it is worth while to mention that φαῦλος is found in the sense which it bears here, i.e. *moderate*, *plain*, in Ion 834—

> φαῦλον χρηστὸν ἂν λαβεῖν φίλον
> θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον,

and in Androm. 482—

> σοφῶν δὲ πλῆθος ἀθρόον ἀσθενέστερον
> φαυλοτέρας φρενὸς αὐτοκρατοῦς.

The same lesson is again preached in the antistrophe and epode of the third stasimon, vv. 882, *seqq.*—

> ὁρμᾶται μόλις ἀλλ' ὅμως
> πιστόν τι τὸ θεῖον σθένος, κ.τ.λ.,

and the whole plot reaches its *dénoûment* at v. 1326—

> ὅστις δαιμόνων ὑπερφρονεῖ
> ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς.

εἰρωνεία and *Deus ex machina*—their artistic basis.

This is where a modern play would have ended; the sentiment expresses the purport of the whole play, and the curtain would have fallen amid applause. But we must remember that the Greek poets had not the means of astonishing their hearers by an unexpected result; the plot and the *dénoûment* were both familiar to the spectators; hence (to counterbalance this disadvantage) in the dialogue the Greek poet had recourse to the *εἰρωνεία*, which is so beautifully used in the treatment of the character of Pentheus in this play; and in the *dénoûment* they did not merely consider when the story was told, but rather aimed at rounding off the

Much of the spirit of this Ode may be found (Supp. vv. 195 *seqq.*) in the speech of Theseus, who, as Pfander remarks, seems to be the *beau idéal* of Euripides.

narrative, and showing its relation to the whole cycle of connected myths. Hence Dionysus foretells the future of the different characters in the play, and concludes by referring the responsibility to his father, Zeus. The *Deus ex machina* is introduced for the purpose of raising the god above those conflicts and adventures which might have lowered him in the minds of the spectators. Horace has certainly misconceived the office of the *Deus ex machina*. Here, as in many of the plays of Euripides, the action of the piece has been completed before the god appears, and there is in truth no knot to be untied by his intervention.

Euripides and the Sophists.

Euripides unquestionably aimed at raising and deepening the popular views on important questions of belief, and from this point of view he and Socrates have been classed with the Sophists. Nor is the comparison without justice, provided the following important difference be not overlooked. While the Sophists as a class apply rationalism to the received facts of belief themselves, or leave their moral deformities untouched, recognising in them neither ethical import nor instruments of regeneration, Euripides and Socrates, on the other hand, accept

these facts, but in conformity with this basis endeavour to raise and deepen popular views. This standpoint is put in a strong light in Her. Fur. vv. 1341-1346, and Ion 444, and is found in his earlier as well as his later plays; for instance in Bacch. 314-318, where we have Tiresias' answer to the charge of immorality which Pentheus brings against the Bacchic orgies. The uneducated man would have defended the immorality incurred in the service of the god; the Sophist would have uprooted the belief which entailed unchastity: Euripides does neither, he leaves the belief untouched, and shows that unchastity is not its necessary concomitant. It is the neglect of this distinction between the Sophistic and Euripidean points of view which has fostered the opinion that the Bacchae is a recoil from the *Aufklärung* of his earlier works, and a reaction towards a dogmatic orthodoxy; whereas in truth the rationalism which he con- Recapitulation.
demns in the Bacchae is the rationalism of the Sophistic standpoint, and *that* he condemns in the Medea and the Hippolytus, written thirty years before; and the rationalism of his earlier works is the Socrato-Euripidean rationalism of which clear traces may be found in the Bacchae, the

work of the poet's extreme age. Thus it was, to quote the observation of Pfander, as guides of the Greeks from Hellenism to Cosmopolitanism, as unhellenisers of the Hellenes, that Euripides and Socrates incurred the irreconcilable enmity of the Hellenist Aristophanes.

Speculative ἠρεμία of the Bacchae.

But though it is wrong to ascribe to the Bacchae a definite reaction to the religion of the age, one cannot fail to observe an ethical contentment and speculative calm which we do not find in the earlier plays. The problem which seems to have haunted Euripides most constantly is the reconcilement of the existence of a benevolent providence with the imperfection of the moral government of the world. Of this difficulty we have not a trace in the Bacchae, and we have an assertion of the existence of a moral government of the world (v. 391) which it would be hard to parallel in his other plays. It is important, moreover, to note that this is put into the mouth of the Chorus. And here it may be observed that in estimating the beliefs of Euripides, a sentiment put into the mouth of the Chorus is far stronger as evidence of a mental state than a similar sentiment in the mouth of one of the interlocutors, except, of course, when

Distinction to be observed in constructing the mind of Euripides from his plays.

the Chorus is itself an important actor in the piece, or has a personal interest in the action. This distinction has been very generally neglected; for instance, with Bacch. 910, 911,

> τὸ δὲ κατ' ἆμαρ ὅτῳ βίοτος
> εὐδαίμων, μακαρίζω,

editors compare the speech of Heracles, Alc. 785 *seqq.*, where every one must feel that the easy-going hand-to-mouth philosophy of the latter passage, though very suitable to the mood of the wine-bibbing Heracles, can in no sort be taken as evidence of the state of the poet's philosophical convictions at the time when the Alcestis was written. For the same purpose, detached sentiments are quoted from the Fragments, even when their form shows that they proceed from the interlocutors, and where, if we had the next line, the whole bearing of the sentiment might be changed. For instance, in Frag. 256, preserved from the Archelaus (which probably reflected somewhat the same mental state as the Bacchae), we should have a distinct enough evidence of dissatisfaction with the moral government of the world, but that the answer condemning the sentiment happens to be preserved also. In truth, the Fragments may be

laid aside on this question, for not only does their very nature disqualify them as evidence, but they are full of Jewish and Christian interpolations; for instance, Frag. 852 might be quoted as a statement of belief in moral government as decided as Bacchae 391, but that we happen to possess strong evidence that it is of Jewish or Christian origin. What a moral Proteus might Shakespeare be made to appear, if we placed in parallel columns the various sentiments uttered by his multitudinous characters, and endeavoured to construct for him a character compounded of them all. Aristotle tells us that the criticism of Sophocles on Euripides was that Euripides paints his men and women 'not as they ought to be (painted) but as they are.'[1] When Andromache bursts into an invective against the whole nation of the treacherous Menelaus, must we thence infer that Euripides is uttering his own opinion about the Spartan character? Byron may be accredited with the sentiments of Manfred, Lara, and the Corsair;

Euripides unjustly accredited with the sentiments of his characters.

[1] *Σοφοκλῆς ἔφη αὐτὸς μὲν οἵους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσί.*—Arist. Poet. 25. This oft-quoted aphorism is, however, generally misunderstood to mean 'as they ought to be.' Soph. meant 'as the canons of art demand.' He could not have constructed a drama out of morally perfect characters.

but it is not so with Euripides. Andromache and Alcestis, Ion and Hippolytus, utter sentiments not only suited to the surrounding circumstances, but even to their country; and this character-painting *en masse,* or national psychology, is one of the most remarkable characteristics of Euripides: in the Bacchae, for instance, it has been observed how exactly the character of Pentheus agrees with that of the Theban nation in general as drawn by Dicaearchus:—*θρασεῖς καὶ ὑβρισταὶ καὶ ὑπερήφανοι, πλῆκταί τε καὶ ἀδιάφοροι πρὸς πάντα ξένον καὶ δημότην . . . τὴν δὲ ἐκ τοῦ θράσους καὶ τῶν χειρῶν προσάγοντες βίαν.*[1] In short, we may say that it is only in the case of a *beau idéal* like Theseus that we can always credit the poet with the sentiments of his characters; while the Chorus as a rule speaks the sentiments of the poet, unless when it is very closely connected with the action of the piece.

His delineation of national character.

The speculative *ἠρεμία* of the Bacchae may, I think, be put in a strong light by comparing Hippol. 1102-1117 with Bacch. 1002-1010. In both the Chorus aspires to a tranquil exist-

ἀταραξία of the Bacchae shown by a comparison with the Hippolytus.

[1] Müller, Frag. Gr. Hist. ii. 258, 14.

ence, and deprecates a false philosophy; but in the former the youth moralises on the dealings of Providence, and confesses that though he longs for an intelligent view (ξύνεσιν) of God's ways, he is baffled by the apparently random distribution of rewards and punishments: in the latter the old man prays for a temperateness of judgment that pleads no excuses nor finds any difficulty in God's dealings with man; and declares it is not a false philosophy, but piety and religion, which can give true happiness.

How far is the mind of Euripides reflected in his works?

So far, then, as a picture of the mind of Euripides may be gained from his works, it may be said that we miss in him that deep moral feeling, that profound interest in the great problems and mysteries of life and death, and that eager striving after a solution of them, which have stirred the great intellects of every nation and period of the world, from Job to Aeschylus, from Dante to Goethe, and which in the mind of Shakespeare form the grand shadowy background whenever the gorgeous drop-scene of feudal life is raised. He is incapable of looking at the problems of life and death with the intense interest of the Hamlet of Shakespeare, the Faust of Goethe, the Pro-

metheus or Orestes of Aeschylus, or even the Antigone or Oedipus of Sophocles. He accepts popular beliefs, and endeavours to purify them of that which is morally mean and shallow, in which state of mind there is no evidence that his later years brought with them any definite change—and he appears to have been haunted in his earlier life by certain general speculative doubts and difficulties (especially as regards the imperfections of the moral government of the world), which in his declining years he seems to a great extent to have either settled or stifled.

Peculiar view of the moral scope of the Bacchae taken by K. O. Müller

But a quite different view of the whole scope and moral import of the Bacchae has been taken. 'In this play,' says K. O. Müller, 'Euripides appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning; that the understanding of man cannot subvert traditions which are as old as time; that the philosophy which attacks religion is a poor philosophy,[1] and so forth—doctrines which are sometimes set forth with peculiar

[1] Lobeck, Aglaophamus, p. 623, says the Bacchae is 'ita comparata ut contra illius temporis Rationalistas scripta videatur'; he appears to regard the piece as a reaction to religious orthodoxy.

impressiveness in the speeches of the old men, Cadmus and Tiresias; or, on the other hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a pun on the word which he assumes to have been misunderstood in the first instance.' For these

and by Paley.

reasons Paley has described this remarkable play as 'one which, though rationalistic in its tendency, is yet curiously interspersed with passages in praise of the old belief.'[1] About the relation of Euripides to the religion of his time enough has been said; but it appears strange that the change of mental attitude in

Probable unsoundness of vv. 284—297.

vv. 284-297, which the critics just quoted felt so strongly, seemed to them no reason for doubting the genuineness of the passage in which it is conveyed. Dindorf rejected it on the ground of its 'dictio inepta confusa omnino que non Euripidea,' and as interrupting the train of thought, and explaining away the story about the birth of Dionysus from the thigh of

[1] Paley's Euripides, vol. ii. p. 393.

Zeus, which is treated as literally true by the Chorus in the second stasimon, vv. 520-530, as well as in the second antistrophe of the Parode. The sceptical version of the story of the son of Semele is that the infant was consumed by the thunderbolt which blasted his mother for her presumption in falsely asserting that she had enjoyed the embraces of Zeus; and this version is fitly put into the mouth of Pentheus, v. 244. But the story told by believers is that to which the Chorus refers in vv. 520-530, that Zeus rescued the infant from the fire which consumed Semele, placed him in his thigh for concealment (whence they derive the name, *Διθύραμβος*, from *Διὸς θύρα*, because he entered, as it were, a door in the side of Zeus), and afterwards committed him to the care of Dirce. It can scarcely be maintained, therefore, that Euripides would have assigned to Tiresias (who, as well as the Chorus, is all along the exponent of the views of the believers) a theory explaining away the myth in which the Chorus express their belief. The passage must have been interpolated either by the younger Euripides (for there are unquestionably signs of the existence of a second edition of the Bacchae, perhaps by

him), or, as is far more probable, by some Alexandrian learned in mythology, and in the etymology of the time.[1]

[1] For a further discussion of the genuineness of 284-297 see the Commentary. The account of Apollodorus is that Zeus transformed the infant into a kid, and Hermes conveyed him to the Nymphs in Nysa in Asia. The interpolator here does not mention the fate of Dionysus after he was sent out of the way of the jealousies of Here. But he probably was thinking of the myth which consigned him to the care of the Nymphs. *ἐξέδωκα Προδίκῳ* means *Prodico curandos dedi*, Plat. Theaet. 151 B. Dr. Sandys thus sums up the whole question:—'On the whole, we are inclined to hold that, difficult as it is to reconstruct from the writings of a dramatist an account of the author's opinions, we may fairly trace, here and there, in the choral odes of our play, not so much a formal palinode of any of the poet's earlier beliefs, but rather a series of incidental indications of a desire to put himself right with the public in matters on which he had been misunderstood. The growth of such a desire may well have been fostered by the poet's declining years, and the immature asperities of his earlier manner may have been softened to some extent by the mellowing influence of age; while his absence from Athens may have still further intensified his natural longing after a reconciliation with those who had failed to appreciate the full meaning of his former teaching.'

On v. 367 Elmsley collects all the most remarkable instances of a play on a name in the Greek poets, adding the comment, 'haec non modo *ψυχρά* sunt, verum etiam tragicos malos fuisse grammaticos ostendunt.' But the reason of this etymologising is to be found, as Schwalbe well observes, in the deep conviction with which Greek antiquity was imbued, that between the word and the thing denoted by it there was some secret bond or hidden affinity. This point of view comes out very prominently in the history of the Hebrews.

IV

DRAMATIS PERSONAE

Of the characters in the Bacchae something has already been said in reviewing the general scope of the play. The part of Dionysus is admirably conceived; from the end of the prologue until his appearance as *Deus ex machina* he sustains the part of leader of the Bacchic *thiasos* and servant of Dionysus. He ascribes all the miracles which he works to the god whose prophet he pretends to be; his propagation of the worship, and assertion of the divine origin, of Dionysus is his crime in the eyes of Pentheus (vv. 242-247). He never for a moment discloses even to the Chorus that he is really the god himself (see Comm. on vv. 1 and 242). He is represented as having a ruddy complexion, streaming fragrant locks, dark eyes, and love-inspiring glances. At first he trifles with Pentheus, and affords half sportive manifestations of the god's power, and it is not until Pentheus' ὕβρις is shown to be unabated by all these wonders that Dionysus addresses himself to the task of bringing him into that position in which he is to meet the

Dionysus.

full punishment of his arrogance. The fit treatment of the character of Dionysus is greatly facilitated by the ascription of a human character to him during the whole action of the piece. For thus, first, the dignity of the god is preserved intact, which is finally completely vindicated by his appearance as *Deus ex machina*; secondly, Pentheus is brought into direct communication with the god himself, and thus their relations serve better to point a moral than if there was an unequal fight between an invisible god and a man.[1]

Artistic advantages of his assumption of a human part.

Pentheus.

Pentheus is not merely a personification of unintelligent obstinacy; nor is he the champion of a principle or the exponent of an idea; the real basis of his character is ὕβρις; his class is described in the words

τούς τ' ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῶν
αὔξοντας ξὺν μαινομένᾳ δοκᾷ.

He comes from the country, and without waiting

[1] Horace has drawn a moral of his own from the relations between Pentheus and Dionysus, Ep. i. 16, 73. We must not be shocked at the terrible vengeance which was inflicted by Dionysus, when we remember that the infliction of punishment was regarded as the only evidence of the existence of the gods (cf. Frag. 581).

to consider the reports which he has heard of the worship which was being introduced into Thebes in his absence,[1] he instantly gives himself up to rage: the unchastity which he attributes to the Bacchic rites is a mere excuse, but it shows the gloomy austere character which neglects the sources of passion and enthusiasm, and seems rather to advocate 'the set gray life.' The *εἰρωνεία* with which the character of Pentheus is treated has been remarked by Ribbeck. The Greek poets had not the opportunity of astonishing their hearers by an unexpected result, and debarred from that source of power over their audience, they seem to have had recourse to this finer delicacy of dialogue—this contrast between the agent's real position as known to the spectators and his own conception of that position—which must have been peculiarly pleasing to a rhetorically trained people. From v. 802 this *irony* is largely used, and at v. 809, *ἐκφέρετέ μοι δεῦρ' ὅπλα*, the *περιπέτεια* begins. It is remarkable that Pentheus, who in the words just quoted rejects the proposal of Dionysus to bring the Bacchantes before him without recourse εἰρωνεια.

[1] Rather *brought home from exile* in Asia to the god's birthplace, Thebes. For this is the force of *κατάγουσαι* in v. 85.

to arms, should so very suddenly accept the proposal that he and Dionysus should go as spies. Perhaps he regards the suggestion only as a preliminary to hostile action.[1]

Tiresias. The character of Tiresias,[2] when divested of its spurious rationalism (284-297), is very well carried out: his arguments and those of Cadmus seem often designed to supplement each other. In v. 333 Cadmus appeals to Pentheus' sense of expediency, Tiresias having taken the higher ground. It may be remarked that in this speech Cadmus gives a version of the myth of Actaeon different from the ordinary one.

Cadmus. The banishment and subsequent lot of Cadmus predicted by Dionysus seem to be regarded at least by himself with dissatisfaction. It may

[1] The use of the plural in v. 1326, the verse which points the moral of the play,

ὅστις δαιμόνων ὑπερφρονεῖ
ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς,

shows that it is the whole attitude of Pentheus toward religion which is punished, not merely his rejection of Dionysus. So Ovid calls Pentheus 'Contemptor *Superum*.'

[2] Tiresias, an old man in the time of Cadmus, appears in the Phoenissae under Eteocles and Polynices. Euripides does not seem to care to avoid anachronisms. In the Prologue of the Bacchae, v. 18, Dionysus speaks of the Ionian colonies as already founded.

be asked, why is the believing Cadmus punished? We may answer, that it is the very fact of his belief which makes him the object of punishment in the highest sense, for he recognises himself, owing to this very belief, as justly involved in the punishment. In vv. 1303 *seqq.* Cadmus declares that he is involved in the guilt of his grandson Pentheus, and punished in the loss of his kind offices; and in vv. 1351 *seqq.* so steadily does he recognise this communicated guiltiness that he refuses to look on the bright side of the picture which the god draws of his future life, and does not join in the appeal of Agave, v. 1344; and where in vv. 1373-1375 she dwells on the terrible nature of the vengeance inflicted on them all by Dionysus, his answer is

> *καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,*
> *ἀγέραστον ἔχων ὄνομ' ἐν Θήβαις.*

In portraying the frantic Agave, Euripides has to deal with a passion in the treatment of which he is peculiarly successful. Longinus says of him, *ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγῳδῆσαι, κἀν τούτοις, ὡς οὐκ οἶδ' εἴ τις ἕτερος, ἐπιτυχέστατος* (De Subl. xv.); and here we Agave.

have depicted most admirably the wild triumph of the frantic mother. When she enters holding aloft her son's head, which she thinks is the head of a lion, her tumultuous state of mind is very finely reflected in her wild delirious utterances. She seems to have been smitten with the same darkness which the Homeric divinities cast round the Homeric heroes; not with an illusion such as was imposed on Ajax (see note on v. 1268). When Cadmus asks her, *τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;* her answer is, *λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι*, v. 1279; and in vv. 1184-1186 she uses words which are very unsuitable, if we suppose her to be regarding what she supposes to be a lion's head; but admirably suitable if we suppose her to be carrying something of which her obscured vision call tell her nought, but which she vaguely supposes to be the head of a lion, while she uses words which are really descriptive of the head of her son which she bears aloft.[1] We have lost

[1] Perhaps this is a sufficient reason for doubting the soundness of v. 1271,

ἔννους μεταστταθεῖσα τῶν πάρος φρενῶν.

Kirchhoff has rejected this verse on the ground that the *stichomythia* is violated by it; but, as has been before remarked,

the speech in which Agave, now sensible of her horrible deed, deplores her son, but we have evidence enough to show us that the pathetic scene must have been one of the masterpieces of 'the most passionate of the poets.'[1] The *morale* of the part of Agave is evident enough; she has denied the divine birth of Dionysus, therefore she is struck with the Bacchic enthusiasm, and is made the instrument of the god's vengeance; thereby she has atoned for her sin; but only partially. ὄψ' ἐμάθεθ' ἡμᾶς is the reply of Dionysus to her appeal. She and her sisters must leave the scene of their contumacy (v. 1376), and Dionysus is saved from the appearance of too great austerity by a reference of the whole responsibility to the will of Zeus (vv. 1349, 1351), who, it must be remembered, was by implication offended against in the denial of the divine origin of Dionysus, and who had not gained the same satisfaction as the latter for his wrongs. There is no evidence

Euripides is not so careful here as in his earlier plays to preserve the regularity of the *stichomythia*. If the line be rejected, I should much prefer Mr. Allen's κινοῦμαι to Kirchhoff's γιγνώσκω as a substitute for γίγνομαι in v. 1270.

[1] ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.—Aristot. Poet.

to make us believe, with Schöne, that the banishment of Agave is in any way connected with the blood-guiltiness incurred by her son's death. Orestes, though he slays his mother by divine command, yet incurs blood-guiltiness, for he is conscious of his deed; but the case of Agave is quite different; the subtle moral instinct of Euripides would never ascribe moral responsibility to women acting under the influence of a divine delusion. Had Ajax slain men instead of cattle, we may feel pretty sure that he would not have been haunted by the Erinnyes of his victims.[1] And so we find not a hint that the blood shed by Agave and her sisters needs atonement; their only sin is disbelief in the divine origin of Dionysus, and for this only they are punished, first by being made the ministers of the god's decrees, and afterwards by being removed far from the city where 'they whom least of all it became gave out that Dionysus was no son of Zeus.' The moral refinement shown in this treatment of the character of Agave is very

[1] It may be observed that Agave appears to forget the past when the mist which obscured her vision is removed, ὡς ἐκλέλησμαί γ' ἃ πάρος εἴπομεν, πάτερ, v. 1273; not so Ajax, when freed from his illusion; the whole scene is before him, and he constantly recurs to it.

remarkable. We know that by a law of Draco even inanimate objects which had caused the death of a human being were formally cast beyond the boundary as polluted. From this conception of guilt so clearly recognised by Athens—a strange relic of barbarism amid all her refinement—Euripides deliberately stands aloof; and this is a further confirmation of a fact previously adverted to, that Euripides as well as Socrates sought to elevate and purify the popular views about moral and religious questions.

V

POPULARITY OF THE BACCHAE

The Bacchae seems to have been much read and admired from the earliest times. When, at the court of Dionysius, Aristippus in his cups danced clad in a *purple stola*, Plato being desired to do the same quoted from Bacch. 836, 853,[1] Quotations from the Bacchae.

> οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολὴν
> ἄρσην πεφυκὼς καὶ γένους ἐξ ἄρσενος,

to which Aristippus, by a slight change in

[1] See Adn. Crit. and Comm. on these lines.

another line from the same play, was able to retort,

> καὶ γὰρ ἐν βακχεύμασιν
> ὁ νοῦς ὁ σώφρων οὐ διαφθαρήσεται.

Lucian (adv. Indoct. 19) gives the following testimony to the beauty of this play:—Δημήτριος δὲ ὁ Κυνικὸς, ἰδὼν ἐν Κορίνθῳ ἀπαίδευτόν τινα βιβλίον κάλλιστον ἀναγιγνώσκοντα, τὰς Βάκχας, οἶμαι, τοῦ Εὐριπίδου, κατὰ τὸν ἄγγελον δὲ ἦν τὸν διηγούμενον τὰ τοῦ Πενθέως πάθη, καὶ τὸ τῆς Ἀγαύης ἔργον, ἁρπάσας διέσπασεν αὐτὸ, εἰπὼν, Ἄμεινόν ἐστι τῷ Πενθεῖ, ἅπαξ σπαραχθῆναι[1] ὑπ' ἐμοῦ, ἢ ὑπὸ σοῦ πολλάκις. Olympias, the mother of Alexander, herself performed the part of Agave (Plut. Vit. Alex. c. 2), and Alexander was able to make an apposite quotation from the opening lines of the speech of Tiresias to Cadmus, vv. 266, 267. Donaldson remarks (Theatre of the Greeks, p. 150) that the warnings contained in the Bacchae against the dangers of a self-willed *θεομαχία* seem to have made this drama highly suggestive to those intelligent and educated Jews who first

[1] The word used by Demosthenes to express the *murdering* of a part is ἐπιτρίβειν. Dem. 288, 20.

had a misgiving with regard to the wisdom of their opposition to Christianity.

Extract from Mommsen.

The following extract from Mommsen's *History of Rome*, vol. iv. p. 337, is characteristic of Mommsen, and shows how long the Bacchae retained its place on the stage, and how far its popularity had spread: 'As to the impression which the defeat of the Romans produced in the East, unfortunately no adequate information has reached us; but it must have been deep and lasting. King Orodes was just celebrating the marriage of his son Pacorus with the sister of his new ally, Artavasdes the king of Armenia, when the announcement of the victory of his vizier arrived, and along with it, according to Oriental usage, the cut-off head of Crassus. The tables were already removed; one of the wandering companies of actors from Asia Minor, numbers of which at that time existed and carried Hellenic poetry and the Hellenic drama far into the East, was just performing before the assembled court the Bacchae of Euripides. The actor playing the part of Agave, who in her Dionysiac phrenzy has torn in pieces her son, and returns from Cithaeron carrying his head on the thyrsus, exchanged this for the bloody head

of Crassus, and to the infinite delight of his audience of half-Hellenised barbarians began afresh the well-known song—

> φέρομεν ἐξ ὀρέων ἕλικα νεότομον ἐπὶ μέλαθρα
> μακαρίαν θήραν.

It was, since the times of the Achaemenidae, the first serious victory which the Orientals had achieved over the West; and there was a deep significance in the fact, that by way of celebrating this victory, the fairest product of the western world—Greek Tragedy—parodied itself through its degenerate representatives in that hideous burlesque. The civic spirit of Rome and the genius of Hellas began simultaneously to accommodate themselves to the chains of Sultanism.'

Opinion of Goethe.

The judgment of Goethe on this play is very interesting, even apart from the authority which his great name gives to all his utterances: 'Kann man die Macht der Gottheit und die Verblendung der Menschen geistreicher darstellen als es hier (in den Bakchen) geschehen ist? Das Stück gäbe die fruchtbarste Vergleichung einer modernen dramatischen Darstellbarkeit der leidenden Gottheit in Christus mit der antiken eines ähnlichen Leidens, um daraus desto mächtiger hervorzugehen, im Dionysos.' The following is the comment of

Meyer on this opinion: 'De quibus quoniam ad summi illius vatis sententiam disputare nequeo, pro *opinione* tantum proferam: narrationis quae legitur in Evang. Matth. xxvi. 62-64 comparatione cum nostro Baccharum loco (vs. 461 *sqq.*) facta posse illustrari, per Christi ironiam discerni *mite* illud, quod christiana religio divinitati tribuit, ex Dionysi autem Pentheum illudentis mortalemque se simulantis ironia cognosci *saevam* quandam *asperamque* indolem, quam Dionyso irato inesse Graeci crediderunt.'

Even Schlegel and Lord Macaulay could not but admire the Bacchae, though confessed detractors of Euripides. In truth, in many even of the truly great efforts of Euripides we may fancy that we see in the intellect of the poet something to remind us of what Pliny (H. N. xxxi. 19) tells us of his burial place, *in Macedonia non procul Euripidis poetae sepulcro duo rivi confluunt, alter saluberrimi potus, alter mortiferi*; now 'the full-flowing river of speech comes down upon our soul,' now the shallow dialectic prattles on in a thin insipid stream; but in the Bacchae no such painful contrast presents itself; the ἤθη and πάθη are alike admirable. It has been shown above to be free from two of the faults commonly ascribed to

Uniform excellence of the Bacchae.

Euripides—the reckless employment of the *Deus ex machina*, and the want of coherence between the Choral Odes and the subjects of the plays; and, though perhaps finer passages might be quoted from the Hippolytus or Medea, there is certainly no effort of the genius of Euripides in which his characteristic excellences of thought and expression more constantly appear, nor in which he has been more happy both in the nature of his subject and in the treatment of his materials.

DESCRIPTION

OF

THE METRES USED IN THE BACCHAE *

THE structure of the play is as follows :—

1. **πρόλογος**, all that portion of a tragedy which comes before the first entrance of the Chorus, vv. 1–63.
2. **πάροδος**, the first song sung by the Chorus on its entrance into the orchestra, vv. 64–169.
3. **ἐπεισόδιον πρῶτον**, the first episode or dialogue between two choral songs, vv. 170–369.
4. **στάσιμον πρῶτον**, the first regular choral ode sung by the Chorus after taking its place in the orchestra, containing no anapaestic system, as the Chorus is at rest during the singing of it, and not interrupted by dialogue, vv. 370–433.
5. **ἐπεισόδιον δεύτερον**, vv. 434–518.

* For the convenient using of these schemes, the reader is advised to number on the left the lines of the Chorus as they are given in the text. Technical terms are as much as possible avoided ; for instance, the combination — ◡ — is called a trochaic dipodia catalectic, or (for brevity) a cretic ; but if the last long syllable be resolved, it is not therefore called a paeon, but a cretic still. The term *catalectic* is used to indicate deficiency whether of a syllable, a foot, or more. This form of glyconic — ⏓ | — ◡ ◡ — | — is for distinction called pherecratic. It may be observed that anapaestic lines occurring singly do not conform to the rules of anapaestic systems ; for instance, in the former case an anapaest may follow a dactyl. It very often happens that there is no conventional name for the whole verse ; but it is quite sufficient to describe the rhythmical order of it ; in fact it is only as indicating the rhythmical order that the conventional name for the whole verse is of any use.

6. **στάσιμον δεύτερον**, vv. 519–575.
7. **ἐπεισόδιον τρίτον**, vv. 576–861.
8. **στάσιμον τρίτον**, vv. 862–911.
9. **ἐπεισόδιον τέταρτον**, vv. 912–976.
10. **στάσιμον τέταρτον**, vv. 977–1024.
11. **ἐπεισόδιον πέμπτον**, vv. 1025–1152.
12. **ἔξοδος**, the whole part of a tragedy after which there is no choral song, vv. 1169–end.

Parodos, vv. 64–169

στροφὴ α′

64–67 = 68–71

1. ⏑ ⏑ – | ⏑ ⏑ – –
2. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – | ⏑ ⏑ – – |
3. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – | ⏑ ⏑ – – |

Ionic a minore verses, in which the Ionic foot sometimes wants a syllable, as in *Βρομίῳ*. The Ionic foot being composed of an anapaest and bare arsis, the latter is often omitted. Nauck is wrong in marking the lacuna of a syllable after this word, and so are other editors in supplying a syllable by conjecture, as *Βρομίῳ θεῷ*, so as to complete the Ionic foot; for this is the very thing which the copyist of P was himself trying to do, as in *εὐαζομένα*, *ἐξοσιούσθω*: so that it is not likely that he marred a complete Ionic foot, either through carelessness or designedly, by the omission of an authentic syllable. Where he has added a syllable, as in *εὐαζομένα*, *ἐξοσιούσθαι*, he has betrayed his interpolation by his not perceiving that 64–67 and 68–71 are strophe and antistrophe.

στροφὴ β′

72–87 = 88–104

1, 2. – ⏑ ⏑ – | ⏑ – – | – ⏑ ⏑ – | ⏑ – – | – ⏑ ⏑ – | ⏑ – – | – chor.

3, 4, 5, 6, 7. Ionic a min.

8. – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ – – | – ⏑ ⏑ – chor.

A choriambus, followed by a bacchius, forms a pherecratean

verse or choriambic clausula. Herm. lays down two forms of pherecratean verse,

– – | – ◡ ◡ – | ⏓ and – ◡ ◡ – | ◡ – ⏓.

The first only of these forms is called pherecratean in these schemes.

In v. 3 the arsis of the Ionic foot is resolved. The two first short syllables of *κυβέλας* = one long syllable; so in the antistrophe in *θαλάμαις*, as if pronounced Κύβλας, *θάλμαις*. The converse takes place in v. 4, where the first syllable of *κισσῷ* = two short; so in the antistrophe *χρυσέαισι* = three long; C has a gloss *συνίζησις*.

στροφὴ γ′

105–120 = 121–134

1. – ◡ ◡ – | ◡ – – | – ◡ ◡ – | ◡ – – chor.
2. ◡͡◡ ◡ ◡ ◡͡◡ | ◡ – – | – ◡ ◡ – | ◡ – – chor.
3. – ◡ ◡ – | ◡ – ◡͡◡ ◡ | – ◡ ◡ – | ◡ – – chor.
4. – ◡ | – ◡ ◡ – | ◡ – glyc.
5. ◡ ◡ ◡ | – ◡ ◡ | – ◡ ◡ – glyc.
6. – – | – ◡ ◡ – | – ◡ ◡ – | – ◡ ◡ – | – ◡ ◡ – | – ◡ ◡ – | – chor.
7. ◡ ◡ ◡ | – ◡ ◡ | – ◡ ◡ – glyc.
8. – ◡ ◡ | – ◡ ◡ | – ◡ ◡ – glyc.
9. – ◡ ◡ – | ◡ – chor.
10. ◡ – | – ◡ ◡ – | ◡ – glyc.
11. – – | – ◡ ◡ – | – pher.

vv. 5, 7 might also be regarded as a base + dactylic penthemimer; 8 as a dactylic trim. with monosyllabic clausula; and 9 as a dact. dim.

ἐπῳδός. vv. 135–169

1. – ◡ ◡ | – ◡ ◡ | – ⏓ dact.
2. – ◡ ◡ – | ◡ – – chor.
3. ◡ – | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ – iamb. dim.
4. ◡ ◡ ◡ | – ◡ ◡ – | – – glyc. or ◡ ◡ ◡ | – ◡ ◡ | – – – base + dact. penth.

5, 20, 23, 24. – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ dact.

6. – ⏑ | ⏑ ⏑ – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | ⏓ troch. trim. cat.

7. ⏑ – – – | ⏑ ⏑ ⏑ – – antisp.

8. – ⏑ ⏑ | – ⏑ ⏑ | – – | – – | – ⏑ ⏑ | – – dact. hex.

9. – ⏑ ⏑ | ⏑͡⏑ – | – ⏑ ⏑ | – ⏑ ⏑ anap. dim.

10. ⏑ – – ⏑ – dochm.

11. – – | – ⏑ ⏑ – | – pher.

12. – – | – ⏑ ⏑ – | – ⏑ | – ⏑ | – ⏑ ⏑ – | – ⏑ – ⏓ base, chor., troch. dip., chor., troch. dip.

13. ⏑͡⏑ | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑͡⏑ ⏑ – | – ⏑ ⏑ | – ⏓ anacrusis, chor., chor., troch. dip. cat. (cretic), dact., troch. clausula.

14. ⏑͡⏑ ⏑ – | – ⏑ ⏑͡⏑ | – ⏑ – cretic trim., i.e. three troch. dip. cat.

15. – ⏑ | – ⏑ ⏑ – | – ⏑ ⏑ – | – glyc.

16. – – | – ⏑ ⏑ – | ⏑ – glyc.

17. – ⏑ ⏑ | – ⏑ ⏑ | – ⏓ dact., troch. clausula.

18. ⏑ ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – glyc.

19. – ⏑ ⏑͡⏑ | – ⏑ ⏑͡⏑ | – ⏑ ⏑ | – – two cretics, dact., troch. clausula.

21. – ⏑ ⏑͡⏑ | – ⏑ ⏑͡⏑ | ⏑͡⏑ ⏑ ⏑ ⏑͡⏑ | ⏓ three cretics and syll. hyperm.

22. – ⏑ | – ⏑ | – | ⏑ ⏑ ⏑ | – ⏑ | – two troch. penthemimers.

25. – ⏑ ⏑ | – ⏑ ⏑ | – – | – ⏑ ⏑ | – – dact. pent. cat.

στάσιμον α′. 370–433

στροφὴ α′

370–384 = 385–402

1–6, 9, 10, 11. ⏑ ⏑ – ⏔ | ⏑ ⏑ – Ion. a min.

7, 8. chor.

7, 8, 12 might also be regarded as Ionic a min. with a base, e.g.

7. – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ –

12 would then be in anaclasis, as it is called.

12. – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – ⏑ | – –

Thus below v. 530 an Ionic a min. in anaclasis corresponds strophically to a common Ionic foot. But it is much better to take these verses as choriambic, as in the scheme. So in *στροφὴ β′* of the *Parodos* there is a sudden change from Ionic to chor. Besides Schol. on Aesch. Prom. says of anaclastic Ionics, *ἐχρῶντο δ' αὐτοῖς οὐκ ἐν παντὶ τόπῳ, ἀλλ' ἐν τοῖς θρηνητικοῖς.* Now in v. 530 the Chorus is bewailing the rejection of Dionysus by Thebes, so that anaclasis is there properly used; but here, in a triumphal strain, it would be quite out of place.

v. 11. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ –

answers in the antistrophe to—

⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – ⏑͡⏑ | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ –

στροφὴ β′

403–415 = 416–428

1, 2, 6, 9, 11. ⏓ – | – ⏑ ⏑ – | – pher.

3. ⏑ – | – ⏑ ⏑ – | ⏑ – | – – | – ⏑ ⏑ – | – chor., of the form called Priapeian.

4. ⏑ ⏑ | – ⏑ ⏑ – | ⏑ – glyc.

5. – ⏑ | – ⏑ ⏑ – | ⏑ – glyc.

7. – – | – – | – ⏑ ⏑ – glyc.

8. ⏓ ⏑ ⏑ | – – | – ⏑ ⏑ – glyc.

10. ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | ⏓ anacrusis, dact. penthem.

12. ⏑ – | ⏑ ⏑ ⏑ | ⏑ – | ⏑ ⏑ ⏑ iamb. dim.

13. ⏑ ⏑͡⏑ | ⏑ – | – ⏑ ⏑ | ⏑ – | ⏑ – | ⏓ iamb. trim. cat.

στάσιμον β′. vv. 519–575

στροφή

519–536 = 538–555

1. ⏑ ⏑ – – | ⏑ ⏑ – Ion.

2, 4. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – Ion.

3. ⏑ ⏑ – – | ⏑ ⏑ – ⏑͡⏑ | ⏑ ⏑ – Ion.
5. ⏑ ⏑ – – | ⏑ ⏑ – ⏑ | ⏑͡⏑ ⏑ – – Ion. *ἀνακλώμενος.*
6, 8. ⏑ ⏑ – ⏑ | – ⏑ – – | ⏑ ⏑ – ⏑ | – ⏑ – – Ion. *ἀνακλ.*
7. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – Ion.
9. ⏑ ⏑ – ⏑ | – ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – Ion. *ἀνακλ.*
10. ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – Ion.
11. – ⏑ ⏑ – | ⏑ – – chor.

ἐπῳδός. vv. **556–575**

1–9. Ionics of the common form.
10. – ⏑ | – ⏑ ⏑ – | – ⏑ ⏑ – chor.
11. ⏑ – | – ⏑ ⏑ – chor.
12. ⏑͡⏑ ⏑ ⏑͡⏑ | – ⏑ ⏓ chor.
12. – – | – – | – ⏑ ⏑ – glyc.
13. – – | – ⏑ ⏑ – | – pher.

Lyrics **ἀπὸ σκηνῆς,** vv. **576–603**

1. ⏑ – iamb. prefixed *extra metrum ;* so 10, 18, – –
2, 5, 6. ⏑ ⏑ ⏑ | – ⏑ ⏑ – | – glyc.
3. ⏑ – | – ⏑ ⏑ – | – – glyc.
4, 11, 15. ⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ – troch. tetram. cat.
7. ⏑͡⏑ ⏑ – | – ⏑ ⏑ | – ⏑ ⏑ cretic, dactyls.
8. ⏑͡⏑ ⏑ – | ⏑͡⏑ ⏑ – | ⏑͡⏑ ⏑ – cretics.
9. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏓ iamb. trim.
12. ⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – troch. trim. cat.
13. ⏑͡⏑ ⏑ – cretic.
14, 16, 17. – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ dact. tetram.
19. – – | – – | – – | – – dact. tetram.
20. ⏑ ⏑ – | ⏑ ⏑ ⏑ | – ⏑ ⏑ | ⏑ – iamb. dim.

21. ⏑͡⏑ ⏑ – | ⏑͡⏑ ⏑ ⏑͡⏑ | – ⏑ ⏓ cretic trim.
22. – – | – – dact. dim.
23. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | ⏑ troch. dim. hyperm.
24. ⏑ ⏑ ⏑ | – ⏑ | – dochm.
25. ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ troch. trim.
26. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – troch. dim. cat.

στάσιμον γʹ. vv. 862–911

στροφή

862–881 = 882–901

1, 7, 9, 10, 18. ⏓͡⏓ ⏓ | – ⏑ ⏑ – | ⏑ – (glyc.)
2. – | – ⏑ ⏑ – | – (glyc.)
3. ⏑ ⏑ ⏑ | – – | – ⏑ ⏑ – (glyc.)
4. – – | ⏑͡⏑ ⏑ ⏑ – (glyc.)
5. – – | – – | – ⏑ ⏑ – (glyc.)
6. – – | – ⏑ | – ⏑ ⏑ – | ⏑ – (glyc.)
8. – – – | – ⏑ ⏑ – (glyc.)
11. – – | – ⏑ | – ⏑ ⏑ – (glyc.)
12. – – | – ⏑ ⏑ – | ⏑ – – (glyc.)
13. – | – ⏑ ⏑ – (glyc.)
14. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ ⏑ – (glyc.)
15. ⏑ – | ⏑ – | ⏑ – tripod. iamb.
16. ⏑ ⏑ ⏑ ⏑ | – ⏑ | – ⏑ ⏑ – | – (glyc.)
17. ⏑ ⏑ ⏑ ⏑ | – ⏑ ⏑ – | – – (glyc.)
18. – – | – – | – ⏑ ⏑ – (glyc.)
19. ⏑ ⏑ ⏑ | – ⏑ ⏑ – | – (glyc.)

ἐπῳδός. vv. 902–911

1, 3, 5. – – | – ⏑ ⏑ | – ⏑ | – ⏓ logaoedic verse, dact. and troch.
2. ⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ troch. dim.

4. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ troch. dim.
6. – ⏑ | – ⏑ | – ⏑ | – ⏑ troch. dim.
7, 8, 9, 11. ⏓ – | – ⏑ ⏑ – | –
10. ⏑ ⏑ ⏑ | – ⏑ ⏑ – | ⏑ ⏑ ⏑ glyc.

στάσιμον δ′. vv. **977–1024**

στροφή

977–997 = 997–1016

1. ⏑ ⏑ ⏑ | – – | – | ⏑ ⏑ ⏑ | – ⏑ | ⏓ dochm. dim.
2. ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ – | – ⏑ | – dochm. dim.
3. ⏑ – | – ⏑ | ⏑⁀⏑ | ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ – | – ⏑ | – dochm. trim.
4. – ⏑ – | – ⏑ – | ⏑ – | – – | – cretic dim. + dochm. monom.
5. – – | – ⏑ | – | – – | ⏑ ⏑ ⏑ | – dochm. dim.
6. – ⏑ ⏑ | ⏑ – | ⏑ – iamb. trip.
7. ⏑ – | – ⏑ | – | ⏑ – | – ⏑ | – dochm. dim.
8. ⏑ ⏑ ⏑ | – – | – | – – | ⏑ ⏑ ⏑ | – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑⁀⏑ dochm. trim.
9. ⏑ ⏑ ⏑ | – – | – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏓ dochm. dim.
10. – ⏑ – | – ⏑ – | ⏑ – | – ⏑ | – cret. dim. + dochm. monom.
11. ⏑ – | – ⏑ | ⏑⁀⏑ | ⏑ – | – ⏑ | – | ⏑ – | – ⏑ | – dochm. trim.
12. ⏑ – | ⏑ – | ⏑ ⏑ ⏑ | ⏑ – | ⏑ – | ⏑ – senarius.
13. ⏑ – – | ⏑ – – | ⏑ – – bacchius.
14. ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑⁀⏑ | ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ – | – ⏑ | – dochm. trim.

ἐπῳδός. vv. **1017–1024**

1. ⏑ – | ⏑ – | ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – iambelegus.
2. – – | ⏑ ⏑ ⏑ | – | ⏑ – | – ⏑ | – } dochm. dim.
4. ⏑ – | – ⏑ | – | – ⏑ ⏑ | – – | – } dochm. dim.
5. ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ ⏑ ⏑ | – ⏑ | – } dochm. dim.
6. ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ – | – ⏑ | – } dochm. dim.

Monostrophic Choral Ode. vv. **1153–1155**

1, 2. ⏑ ⏑ ⏑ | – – | – | – ⏑ – dochm. and cret.

3. – – | ⏑ – | ⏑ – | ⏑ – iamb. dim.

4. – – | – ⏑ ⏑ – | ⏑ – glyc.

5. – | – ⏑ ⏑ – | ⏑ – – glyc.

6, 8, 11, 12. dochm.

7, 9. iamb. trim.

10. – ⏑ ⏑ | – ⏑ ⏑ | ⏓ dact. penthem.

Antistrophic Dialogue between Agave and Chorus
vv. **1169–1199**

στροφή

1169–1182 = 1183–1199

1, 4, 15. dochm. dim.

2. ⏑ ⏑ ⏑ | – ⏑ | – | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ dochm. + troch. dim.

3, 8, 10, 14. dochm. monom.

5. senarius.

6. ⏑ ⏑ – | ⏑ ⏑ – | – anap.

7. – ⏑ | – ⏑ | – troch. penthem.

9. ⏑ – | – ⏑ ⏑ – | – pher.

11, 12. ⏑ – | ⏑ – | ⏓ | – ⏑ ⏑ | – ⏑ ⏑ | ⏓ iambelegi.

13. ⏑ – – | ⏑ – – | ⏑ – – | ⏑ – – bacch.

367–end, anapaests.

APPENDIX ON THE PAUSE

THE rule of the pause is that if there is a caesura after the thesis of the fifth foot, that thesis is short.

To this rule there are four exceptions :—

α′. When the sense requires a more difficult and heavy movement, as Ἄτλας ὁ χαλκέοισι νώτοις οὐρανόν, Ion 1.

β′. In the case of proper names, as νωμῶν, ὅ τ' ἐσθλὸς Ἀριόμαρδος Σάρδεσι, Aesch. Pers. 321.

γ′. When the *thesis* of the fifth foot is formed by a monosyllable *capable* of beginning a sentence, and closely connected with the following word, as οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων, Bacch. 262.

δ′. When the *arsis* of the fifth foot is formed by a monosyllable *incapable* of beginning a sentence, especially an enclitic, such being regarded as forming a part of the word which they follow, as σπεύδωμεν, ἐγκονῶμεν· ἡγοῦ μοι, γέρον, Hec. 507.

There are in the Bacchae three cases in which the pause is violated if we retain the MS. reading :—(1) οὐ ταῦτα δεινῆς ἀγκονῆς ἔστ' ἄξια, v. 246. (2) ᾠμωγμένον γε πρόσθεν ἤ σε γνωρίσαι, v. 1286. (3) τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθ' ἐς χέρας; v. 1287.

Now plainly the only exception applicable to any of these violations of the pause would be exception γ′. But (1) does *not* come under exception γ′, for ἔστ' is enclitic, and therefore not capable of beginning a sentence, but is regarded as part of the word which it follows. The passage is obviously spurious ; so a violation of the pause is just what might be expected.

In (2) if σε be enclitic, it does not come under exception γ′ for the reason which excludes (1). The simple remedy which has been generally adopted is to make σε emphatic and read πρόσθεν ἢ σὲ γνωρίσαι, which satisfies the conditions of exception γ′.

In (3) the prep. is so closely united with its case that ἐς χέρας is regarded as one word ; but ἦλθ' is not so closely connected with the following word as to bring it under exception γ′, and make it

a legitimate departure from the law of the pause. For the emendation of this verse see Adn. Crit. and Comm.

The law of the pause so greatly conduces to the dignity of the senarius, that I am persuaded that it was observed by the Tragic writers under the limitations given above. We should recollect that the ancient copyists and scholiasts were not aware of the rule, and that consequently they would introduce violations of it wherever, not understanding a passage, they allowed themselves to modify the words which they found. For instance, in Heracl. 529, if we suppose a copyist such as that of C to have found the passage as it is now emended, *καὶ στεμματοῦτε κεἰ κατάρχεσθαι δοκεῖ*, would he have hesitated to simplify the construction without violating any rule of which he was aware, by writing the passage as it now stands in the MSS., *καὶ κατάρχεσθ', εἰ δοκεῖ*? I think therefore correction should be applied to the passages which violate the pause quite as copiously as it has been applied to senarii, in which an anapaest occurs after the first foot. The latter liberty does not, in my opinion, more impair the harmony and dignity of the rhythm than the violation of the pause; and, I am persuaded, would be found to be nearly as common in Euripides. It would be interesting to place side by side a list of the violations in Euripides of the pause, and of the rule forbidding an anapaest after the first foot of a senarius.

Many violations of the pause all agree in correcting, but in the following the metrical error is left uncorrected by some editors:— Alc. 671, And. 346, Hec. 729, Heracl. 529, Iph. Taur. 580, 1006, Phoen. 747, Her. Fur. 1338.

In Alc. 671 *οὐδὲ* for *οὐδεὶς* greatly improves the sense: when death approaches, the old man is not even *willing* to depart, much less does he *pray for* it; *οὐδεὶς* was no doubt introduced by some copyist who did not see that the subject of *βούλεται* is *γέρων* implied in the sentence. So Phoen. 747, *οὐδὲ* being read for *οὐδὲν*, the words mean that one quality when deserted by the other ceases to exist itself also, confidence is the condition of good counsel, and *vice versa.* Porson's remedy for these passages is inapplicable, for when *οὐδεὶς*, *οὐδὲν* are divided for emphasis into *οὐδὲ εἷς*, a word always intervenes, as *οὐδ' ὑφ' ἑνός*. In And. 346 and Hec. 729 other considerations demand a change preserving the pause. Of Heracl. 529 I have already spoken. In Iph. Taur. 580 Nauck reads *τοῦτο* for *γ' οὕτω*, which the *γ'* shows clearly to be wrong; and in v. 1006 the weight of the MS. authority is against the violation. The Cyclops as a satyric play may be disregarded; for here dignity of rhythm would be out of place. Her. Fur. 1338 is allowed to be spurious. Wherever the violation of the pause occurs frequently (as for instance in the spurious supplement to

Iph. Aul., where it is found four times), with it are found as numerous violations of other established metrical rules, e.g. ἧς αἵματι βωμὸς ἐραίνετ' ἄρδην τῆς θεοῦ, Iph. Aul. 1589.

Or. 615 may be emended as Bacch. 246 ; Or. 1078 comes under exc. γ′ ; Rhes. 715, Hec. 507 come under exc. δ′, and Ion 1 under exc. α′.

ARGUMENT

Dionysus comes back to Thebes, the scene of his birth, to establish there his worship, which had already spread in Asia. He assumes a human form, and appears as *θιασώτης*, or fellow-reveller with the Bacchae who constitute the Chorus. Agave, the mother of Pentheus, king of Thebes, and her sisters Ino and Autonoë, having denied the divine birth of Dionysus, are struck with the Bacchic enthusiasm, and fly to the mountains at the head of a wild rout of Theban women. The aged Cadmus (grandfather of Pentheus) and Tiresias profess themselves believers. Pentheus, returning from a journey, declares that he will repress the orgies which he hears of; Cadmus and Tiresias in vain attempt to dissuade him. He announces that he has already imprisoned some of the Bacchantes, and that he will send in quest of his mother Agave and her sisters Ino and Autonoë, who have led the Theban Bacchantes to the mountains; and despatches servants to

seize the Lydian stranger (Dionysus in his assumed character of *θιασώτης*), who has gone to join the rebels on Cithaeron. Dionysus is soon brought before Pentheus as a prisoner, and is imprisoned by him in the *ἱππικαὶ φάτναι*, whence the god miraculously escapes, and shows marvellous signs of his power. Then enters a messenger, who announces the failure of the servants of Pentheus to capture the Bacchantes under Agave, and Pentheus accepts the suggestion of Dionysus that he should assume woman's clothes, and under his guidance act the spy on the orgies of the Maenads. Attired in the full costume of a Bacchante, Pentheus is led by the god to Cithaeron, and is there torn in pieces by the Maenads, who believe that they are slaying a lion. Agave becomes conscious of her terrible deed; and Dionysus appears as a god, and declares to Cadmus the destiny which awaits him.

These are the bare outlines of a play preeminent among ancient dramas for its aesthetic charm. This charm has been set forth by Mr. Walter Pater with an art which (it is no flattery to say it) no living writer but himself could have employed. I owe it to his great kindness and courtesy that I am allowed here to reproduce a paper by him entitled 'The Bacchanals of Euripides' which appeared in

Macmillan's Magazine for May 1889. It will be seen that his view in some details differs from my own; but the article is itself a poem, and one can say no more than that it is worthy of the work with which it deals. Until quite recently the aesthetic side of ancient literature has been almost neglected by editors. The following sketch will show how rich is the field which awaits cultivation, and will serve as a model for such Πιερίδων ἀρόται as are willing to put their hands to the plough.

The tragedy of the Bacchanals—a sort of masque or morality, as we say—a monument as central for the legend of Dionysus as the Homeric hymn for that of Demeter, is unique in Greek literature, and has also a singular interest in the life of Euripides himself. He is writing in old age (the piece was not played till after his death), not at Athens, nor for a polished Attic audience, but for a wilder and less temperately cultivated sort of people, at the court of Archelaus, in Macedonia. Writing in old age he is in that subdued mood, a mood not necessarily sordid, in which (the shudder at the nearer approach of the unknown world coming over him more frequently than of old) accustomed ideas, conformable to a sort of

common sense regarding the unseen, oftentimes regain what they may have lost in a man's allegiance. It is a sort of madness, he begins to think, to differ from the received opinions thereon. Not that he is insincere or ironical, but that he tends, in the sum of probabilities, to dwell on their more peaceful side; to sit quiet, for the short remaining time, in the reflection of the more cheerfully lighted side of things; and what is accustomed—what holds of familiar usage—comes to seem the whole essence of wisdom on all subjects, and the well-known delineation of the vague country by Homer or Hesiod, one's best attainable mental outfit for the journey thither. With this sort of quiet wisdom the whole play is permeated. Euripides has said, or seemed to say, many things concerning Greek religion at variance with received opinion; and now, in the end of life, he desires to make his peace—what shall at any rate be peace with men. He is in the mood for acquiescence, or even for a palinode; and this takes the direction, partly of mere submission to, partly of a refining upon, the authorised religious tradition: he calmly sophisticates this or that element of it which had seemed grotesque; and has, like any modern writer, a theory how myths were made, and how in lapse of time their first signification gets

to be obscured among mortals; and what he submits to, that he will also adorn fondly by his genius for words.

And that very neighbourhood afforded him his opportunity. It was in the neighbourhood of Pella, the Macedonian capital, that the worship of Dionysus, the newest of the gods, prevailed in its most extravagant form—the *Thiasus*, or wild, nocturnal procession of Bacchic women, retired to the woods and hills for that purpose, with its accompaniments of music and lights and dancing. Rational and moderate Athenians, as we may gather from some admissions of Euripides, somewhat despised all that; while those who were more fanatical forsook the home celebrations, and went on pilgrimage from Attica to Cithaeron or Delphi. But at Pella persons of high birth took part in the exercise, and at a later period we read in Plutarch how Olympias, the mother of Alexander the Great, was devoted to this enthusiastic worship. Although in one of Botticelli's pictures the angels dance very sweetly, and may represent many circumstances actually recorded in the Hebrew scriptures, yet we hardly understand the dance as a religious ceremony; the bare mention of it sets us thinking on some fundamental differences between the pagan religions and our own. It is to such ecstasies however that all Nature-worship seems

to tend; that giddy, intoxicating sense of spring—that tingling in the veins, sympathetic with the yearning life of the earth, having apparently in all times and places prompted some mode of wild dancing. Coleridge, in one of his fantastic speculations, refining on the German word for enthusiasm—*Schwärmerei*, swarming, as he says, 'like the swarming of bees together'—has explained how the sympathies of mere numbers as such, the random catching on fire of one here and another there when people are collected together, generates as if by mere contact some new and rapturous spirit, not traceable in the individual units of a multitude. Such swarming was the essence of that strange dance of the Bacchic women: literally like winged things, they follow, with motives, we may suppose, never quite made clear even to themselves, their new, strange, romantic god. Himself a woman-like god, it was on women and feminine souls that his power mainly fell. At Elis, it was the women who had their own little song with which at spring-time they professed to call him from the sea: at Brasiae they had their own temple where none but women might enter; and so the *Thiasus* also is almost exclusively formed of women—of those who experience most directly the influence of things which touch thought through the senses—the pre-

sence of night, the expectation of the dawn, the nearness of wild, unsophisticated natural things—the echoes, the coolness, the noise of frightened creatures as they climbed through the darkness, the sunrise seen from the hill-tops, the disillusion, the bitterness of satiety, the deep slumber which comes with the morning. Athenians visiting the Macedonian capital would hear, and from time to time actually see, something of a religious custom in which the habit of an earlier world might seem to survive. As they saw the lights flitting over the mountains, and heard the wild, sharp cries of the women, there was presented as a singular fact in the more prosaic actual life of a later time, an enthusiasm otherwise relegated to the wonderland of a distant past, in which a supposed primitive harmony and understanding between man and nature renewed itself. Later sisters of Centaur and Amazon, the Maenads, as they beat the earth in strange sympathy with its waking up from sleep, or as, in the description of the Messenger in the play of Euripides, they lie sleeping in the glen revealed among the morning mists, were themselves indeed as remnants—flecks left here and there and not yet quite evaporated under the hard light of a later and commoner day—of a certain cloud-world which had once covered all things with

a veil of mystery. Whether or not, in what was often probably coarse as well as extravagant, there may have lurked some finer vein of ethical symbolism, such as Euripides hints at —the soberer influence, in the *Thiasus*, of keen air and animal expansion, certainly, for art and a poetry delighting in colour and form, it was a custom rich in suggestion. The imitative arts would draw from it altogether new motives of freedom and energy, of freshness in old forms. It is from this fantastic scene that the beautiful wind-touched draperies, the rhythm, the heads suddenly thrown back, of many a Pompeian wall-painting and sarcophagus-frieze are originally derived; and that melting languor, that perfectly composed lassitude of the fallen Maenad became a fixed type in the school of grace, the school of Praxiteles.

The circumstances of the place thus combining with his peculiar motive, Euripides writes 'The Bacchanals.' It is this extravagant phase of religion, and the latest-born of the gods, which as an *amende honorable* to the once slighted traditions of Greek belief, he undertakes to interpret to an audience composed of people who, like Scyles, the Hellenising king of Scythia, feel the attraction of Greek religion and Greek usage, but on their quainter side, and partly relish that extravagance. Subject and audience

alike stimulate the romantic temper, and the tragedy of 'The Bacchanals,' with its innovations in metre and diction, expressly noted as foreign or barbarous—all the charm and grace of the clear-pitched singing of the chorus, notwithstanding—with its subtleties and sophistications, its grotesques, mingled with and heightening a real shudder at the horror of the theme, and a peculiarly fine and human pathos, is almost wholly without the reassuring calm, generally characteristic of the endings of Greek tragedy: is itself excited, troubled, disturbing—a spotted or dappled thing, like the oddly dappled fawn-skins of its own masquerade, so aptly expressive of the shifty, twofold, rapidly-doubling genius of the divine, wild creature himself. Let us listen and watch the strange masks coming and going, for a while, as far as may be as we should do with a modern play. What are its charms? What is still alive, impressive, and really poetical for us in the dim old Greek play?

The scene is laid at Thebes, where the memory of Semele, the mother of Dionysus, is still under a cloud. Her own sisters, sinning against natural affection, pitiless over her pathetic death and finding in it only a judgment upon the impiety with which, having shamed herself with some mortal lover, she had thrown the blame of her sin upon Zeus, have so far triumphed

over her. The true and glorious version of her story lives only in the subdued memory of the two aged men, Tiresias the prophet, and her father Cadmus, apt now to let things go loosely by, who has delegated his royal power to Pentheus, the son of one of those sisters—a hot-headed and impious youth. So things had passed at Thebes; and now a strange circumstance has happened. An odd sickness has fallen upon the women: Dionysus has sent the sting of his enthusiasm upon them, and has pushed it to a sort of madness, a madness which imitates the true *Thiasus*. Forced to have the form without the profit of his worship, the whole female population, leaving distaff and spindle, and headed by the three princesses, have deserted the town, and are lying encamped on the bare rocks, or under the pines, among the solitudes of Cithaeron. And it is just at this point that the divine child, supposed to have perished at his mother's side in the flames, returns to his birthplace, grown to manhood.

Dionysus himself speaks the prologue (1-63). He is on a journey through the world to found a new religion; and the first motive of this new religion is the vindication of the memory of his mother. In explaining this design Euripides, who seeks always for pathetic effect, tells in few words, touching because simple, the story

of Semele—here, and again still more intensely in the chorus which follows—the merely human sentiment of maternity being not forgotten, even amid the thought of the divine embraces of her fiery bed-fellow. It is out of tenderness for her that the son's divinity is to be revealed. A yearning affection, the affection with which we see him lifting up his arms about her, satisfied at last, on an old Etruscan mirror, has led him from place to place; everywhere he has had his dances and established his worship; and everywhere his presence has been her justification. First of all the towns in Greece he comes to Thebes, the scene of her sorrows: he is standing beside the sacred waters of Dirce and Ismenus: the holy place is in sight: he hears the Greek speech, and sees at last the ruins of the place of her lying-in, at once his own birth-chamber and his mother's tomb. His image, as it detaches itself little by little from the episodes of the play, and is further characterised by the songs of the Chorus, has a singular completeness of symbolical effect. The incidents of a fully developed human personality are superinduced on the mystical and abstract essence of that fiery spirit in the flowing veins of the earth—the aroma of the green world is retained in the fair human body, set forth in all sorts of finer ethical lights and shades—with a

wonderful kind of subtlety. In the course of his long progress from land to land, the gold, the flowers, the incense of the East, have attached themselves deeply to him: their effect and expression rest now upon his flesh like the gleaming of that old ambrosial ointment of which Homer speaks as resting ever on the persons of the gods, and cling to his clothing—the mitre binding his perfumed yellow hair—the long tunic down to the white feet, somewhat womanly, and the fawn-skin, with its rich spots, wrapped about the shoulders. As the door opens to admit him, the scented air of the vineyards (for the vine-blossom has an exquisite perfume) blows through; while the convolvulus on his mystic rod represents all wreathing flowery things whatever, with or without fruit, as in America all such plants are still called *vines*. 'Sweet upon the mountains,' the excitement of which he loves so deeply and to which he constantly invites his followers—'sweet upon the mountains,' and profoundly amorous, his presence embodies all the voluptuous abundance of Asia, its beating sun, its 'fair-towered cities, full of inhabitants,' which the Chorus describe in their luscious vocabulary, with the rich Eastern names—Lydia, Persia, Arabia Felix: he is a sorcerer or an enchanter, the tyrant Pentheus thinks: the springs of water, the flowing of honey and

milk and wine, are his miracles, wrought in person.

We shall see presently how, writing for that northern audience, Euripides crosses the Theban with the gloomier Thracian legend, and lets the darker stain show through. Yet from the first, amid all this floweriness, a touch or trace of that gloom is discernible. The fawn-skin, composed now so daintily over the shoulders, may be worn with the whole coat of the animal made up, the hoofs gilded and tied together over the right shoulder, to leave the right arm disengaged to strike, its head clothing the human head within, as Alexander, on some of his coins, looks out from the elephant's scalp, and Hercules out of the jaws of a lion on the coins of Camarina. Those diminutive golden horns attached to the forehead represent not fecundity merely, nor merely the crisp tossing of the waves of streams, but horns of offence. And our fingers must beware of the *thyrsus*, tossed about so wantonly by himself and his chorus. The pine-cone at its top does but cover a spear-point; and the thing is a weapon—the sharp spear of the hunter Zagreus—though hidden now by the fresh leaves, and that button of pine-cone (useful also to dip in wine, to check the sweetness) which he has plucked down, coming through the forest, at peace for a while this spring morning.

And the Chorus (64-169) emphasise this character, their songs weaving for the whole piece, in words more effective than any painted scenery, a certain congruous background which heightens all; the intimate sense of mountains and mountain things being in this way maintained throughout, and concentrated on the central figure. 'He is sweet among the mountains,' they say, 'when he drops down upon the plain, out of his mystic musings'—and we may think we see the green festoons of the vine dropping quickly, from foot-place to foot-place, down the broken hill-side in spring, when like the Bacchanals all who are at liberty wander out of the town to enjoy the earliest heats. 'Let us go out into the fields,' we say; a strange madness seems to lurk among the flowers, ready to lay hold on us also; *αὐτίκα γᾶ πᾶσα χορεύσει* —soon the whole earth will dance and sing.

Dionysus is especially a woman's deity, and he comes from the east conducted by a chorus of gracious Lydian women, his true sisters—Bassarids, clad like himself in the long tunic, or *bassara.* They move and speak to the music of clangorous metallic instruments, cymbals and tambourines, relieved by the clearer notes of the pipe; and there is a strange variety of almost imitative sounds for such music in their very words. The Homeric hymn to Demeter pre-

cedes the art of sculpture, but is rich in suggestions for it; here, on the contrary, in the first chorus of the Bacchanals, as elsewhere in the play, we feel that the poetry of Euripides is probably borrowing something from art; that in these choruses, with their repetitions and refrains, he is perhaps reproducing the spirit of some sculptured relief which, like Luca della Robbia's celebrated work for the organ-loft of the cathedral of Florence, worked by various subtleties of line, not in the lips and eyes only, but in the drapery and hands also, to a strange reality of musical expression on visible things.

They beat their drums before the palace; and then a humorous little scene (170-214), a reflex of the old Dionysiac comedy—of that laughter which was an essential element of the earliest worship of Dionysus—follows the first chorus. The old blind prophet Tiresias, and the aged king Cadmus, always secretly true to him, have agreed to celebrate the *Thiasus*, and accept his divinity openly. The youthful god has nowhere said decisively that he will have none but young men in his sacred dance. But for that purpose they must put on the long tunic, and that spotted skin which only rustics wear, and assume the *thyrsus* and ivy crown. Tiresias arrives and is seen knocking at the doors. And then, just as in the mediæval mystery, comes the inevitable

grotesque, not unwelcome to our poet, who is wont in his plays, perhaps not altogether consciously, to intensify by its relief both the pity and the terror of his conceptions. At the summons of Tiresias, Cadmus appears, already arrayed like him in the appointed ornaments, in all their odd contrast with the infirmity and staidness of old age. Even in old men's veins the spring leaps again, and they are more than ready to begin dancing. But they are shy of the untried dress, and one of them is blind—*ποῖ δεῖ χορεύειν; ποῖ καθιστάναι πόδα; καὶ κρᾶτα σεῖσαι πολιόν;* and then the difficulty of the way! the long, steep journey to the glens! may pilgrims boil their peas? might they proceed to the place in carriages? At last, while the audience laugh more or less delicately at their aged fumblings, in some co-operative manner, the eyes of the one combining with the hands of the other, the pair are about to set forth.

Here Pentheus is seen approaching the palace in extreme haste. (215-369.) He has been absent from home, and on his return has just heard of the state of things at Thebes—the strange malady of the women, the dancings, the arrival of the mysterious stranger: he finds all the women departed from the town, and sees Cadmus and Tiresias in masquerade. Like the exaggerated diabolical figures in some of the

religious plays and imageries of the Middle Age, he is an impersonation of stupid impiety, one of those whom the gods willing to destroy first infatuate. Alternating between glib unwisdom and coarse mockery, between violence and a pretence of moral austerity, he understands only the sorriest motives; thinks the whole thing feigned, and fancies the stranger, so effeminate, so attractive of women with whom he remains day and night, but a poor sensual creature, and the real motive of the Bacchic women the indulgence of their lust; his ridiculous old grandfather he is ready to renounce, and accuses Tiresias of having in view only some fresh source of professional profit to himself in connexion with some new-fangled oracle; his petty spite avenges itself on the prophet by an order to root up the sacred chair where he sits to watch the birds for divination, and disturb the order of his sacred place; and even from the moment of his entrance the mark of his doom seems already set upon him in an impotent trembling which others notice in him. Those of the women who still loitered he has already caused to be shut up in the common prison; the others, with Ino, Autonoë, and his own mother, Agave, he will hunt out of the glens; while the stranger is threatened with various cruel forms of death. But Tiresias and Cadmus stay to

reason with him, and induce him to abide wisely with them; the prophet fittingly becomes the interpreter of Dionysus, and explains the true nature of the visitor; his divinity, the completion or counterpart of that of Demeter; his gift of prophecy; all the soothing influences he brings with him; above all, his gift of the medicine of sleep to weary mortals. But the reason of Pentheus is already sickening, and the judicial madness gathering over it. Tiresias and Cadmus can but 'go pray.' So again, not without the laughter of the audience, supporting each other a little grotesquely against a fall, they get away at last.

And then, again as in those quaintly carved and coloured imageries of the Middle Age—the martyrdom of the youthful Saint Firmin, for instance, round the choir at Amiens—comes the full contrast, with a quite mediæval simplicity and directness, between the insolence of the tyrant, now at last in sight of his prey, and the outraged beauty of the youthful god, meek, surrounded by his enemies, like some fair wild creature in the snare of the hunter. (370-575.) Dionysus has been taken prisoner; he is led on the stage, with his hands bound, but still holding the *thyrsus*. Unresisting he had submitted himself to his captors; his colour had not changed; with a smile he had bidden them

do their will, so that even they are touched with awe, and are almost ready to admit his divinity. Marvellously white and red, he stands there; and now, unwilling to be revealed to the unworthy, and requiring a fitness in the receiver, he represents himself, in answer to the inquiries of Pentheus, not as Dionysus, but simply as the god's prophet, in full trust in whom he desires to hear his sentence. Then the long hair falls to the ground under the shears; the mystic wand is torn from his hand, and he is led away to be tied up, like some dangerous wild animal, in a dark place near the king's stables.

Up to this point in the play, there has been a noticeable ambiguity as to the person of Dionysus, the main figure of the piece; he is in part Dionysus, indeed; but in part, only his messenger, or minister preparing his way; a certain harshness of effect in the actual appearance of a god upon the stage being in this way relieved, or made easy, as by a gradual revelation in two steps. To Pentheus, in his invincible ignorance, his essence remains to the last unrevealed, and even the women of the chorus seem to understand in him, so far, only the forerunner of their real leader. As he goes away bound, therefore, they too, threatened also in their turn with slavery, invoke his greater original to appear and deliver them. In pathetic

cries they reproach Thebes for rejecting them—*τί μ' ἀναίνει, τί με φεύγεις;* yet they foretell his future greatness; a new Orpheus, he will more than renew that old miraculous reign over animals and plants. Their song is full of suggestions of wood and river. It is as if, for a moment, Dionysus became the suffering vine again; and the rustle of the leaves and water come through their words to refresh it. The fountain of Dirce still haunted by the virgins of Thebes, where the infant god was cooled and washed from the flecks of his fiery birth, becomes typical of the coolness of all springs, and is made, by a really poetic licence, the daughter of the distant Achelous—the earliest born, the father in myth, of all Greek rivers.

A giddy sonorous scene (576-659) of portents and surprises follows—a distant, exaggerated, dramatic reflex of that old thundering tumult of the festival in the vineyard—in which Dionysus reappears, miraculously set free from his bonds. First, in answer to the deep-toned invocation of the Chorus, a great voice is heard from within, proclaiming him to be the son of Semele and Zeus. Then, amid the short, broken, rapturous cries of the women of the Chorus, proclaiming him master, the noise of an earthquake passes slowly; the pillars of the palace are seen waving to and fro; while the strange, memorial fire from

the tomb of Semele blazes up and envelops the whole building. The terrified women fling themselves on the ground; and then, at last, as the place is shaken open, Dionysus is seen stepping out from among the tottering masses of the mimic palace, bidding them arise and fear not. But just here comes a long pause in the action of the play (660-774), in which we must listen to a messenger newly arrived from the glens, to tell us what he has seen there, among the Maenads. The singular, somewhat sinister beauty of this speech, and a similar one subsequent—a fair description of morning on the mountain-tops, with the Bacchic women sleeping, which turns suddenly to a hard, coarse picture of animals cruelly rent—is one of the special curiosities which distinguish this play; and, as it is wholly narrative, I shall give it in English prose, abbreviating, here and there, some details which seem to have but a metrical value.

. . . I was driving my herd of cattle to the summit of the scaur to feed, what time the sun sent forth his earliest beams to warm the earth. And lo! three companies of women, and at the head of one of them Autonoë, thy mother Agave at the head of the second, and Ino at the head of the third. And they all slept, with limbs relaxed, leaned against the low boughs of the pines, or with head thrown heedlessly among the oak-leaves strewn upon the ground—all in the sleep of temperance, not, as thou saidst, pursuing Cypris through the solitudes

of the forest, drunken with wine, amid the low rustling of the lotus-pipe.

And thy mother, when she heard the lowing of the kine, stood up in the midst of them, and cried to them to shake off sleep. And they, casting slumber from their eyes, started upright, a marvel of beauty and order, young and old and maidens yet unmarried. And first, they let fall their hair upon their shoulders; and those whose cinctures were unbound re-composed the spotted fawn-skins, knotting them about with snakes, which rose and licked them on the chin. Some, lately mothers, who with breasts still swelling had left their babes behind, nursed in their arms antelopes, or wild whelps of wolves, and yielded them their milk to drink; and upon their heads they placed crowns of ivy or of oak, or of flowering convolvulus. Then one, taking a thyrsus-wand, struck with it upon a rock, and thereupon leapt out a fine rain of water; another let down a reed upon the earth, and a fount of wine was sent forth there; and those whose thirst was for a white stream, skimming the surface with their finger-tips, gathered from it abundance of milk; and from the ivy of the mystic wands streams of honey distilled. Verily! hadst thou seen these things, thou wouldst have worshipped whom now thou revilest.

And we shepherds and herdsmen came together to question with each other over this matter—what strange and terrible things they do. And a certain wayfarer from the city, subtle in speech, spake to us—'O! dwellers upon these solemn ledges of the hills, will ye that we hunt down, and take, amid her revelries, Agave, the mother of Pentheus, according to the king's pleasure?' And he seemed to us to speak wisely; and we lay in wait among the bushes; and they, at the time appointed, began moving their wands for the Bacchic dance, calling with one voice upon Bromius!—Iacchus!—the son of Zeus! and the whole mountain was moved with ecstasy

together, and the wild creatures; nothing but was moved in their running. And it chanced that Agave, in her leaping, lighted near me, and I sprang from my hiding-place, willing to lay hold on her; and she groaned out, 'O! dogs of hunting, these fellows are upon our traces; but follow me! follow! with the mystic wands for weapons in your hands.' And we, by flight, hardly escaped tearing to pieces at their hands, who thereupon advanced with knifeless fingers upon the young of the kine, as they nipped the green; and then hadst thou seen one holding a bleating calf in her hands, with udder distent, straining it asunder; others tore the heifers to shreds amongst them; tossed up and down the morsels lay in sight—flank or hoof—or hung from the fir-trees, dropping churned blood. The fierce, horned bulls stumbled forward, their breasts upon the ground, dragged on by myriad hands of young women, and in a moment the inner parts were rent to morsels. So, like a flock of birds aloft in flight, they retreat upon the level lands outstretched below, which by the waters of Asopus put forth the fair-flowering crop for Theban people —Hysiae and Erythrae—below the precipice of Cithaeron.

A grotesque scene follows (775-1024), in which the humour we noted, on seeing those two old men diffidently set forth in chaplet and fawn-skin, deepens into a profound tragic irony. Pentheus is determined to go out in arms against the Bacchanals and put them to death, when a sudden desire seizes him to witness them in their encampment upon the mountains. Dionysus, whom he still supposes to be but a prophet or messenger of the god, engages to conduct him thither; and, for greater security among the

dangerous women, proposes that he shall disguise himself in female attire. As Pentheus goes within for that purpose, he lingers for a moment behind him, and in prophetic speech declares the approaching end;—the victim has fallen into the net; and he goes in to assist at the toilet, to array him in the ornaments which he will carry to Hades, destroyed by his own mother's hands. It is characteristic of Euripides —part of his fine tact and subtlety—to relieve and justify what seems tedious, or constrained, or merely terrible and grotesque, by a suddenly suggested trait of homely pathos, or a glimpse of natural beauty, or a morsel of form or colour seemingly taken directly from picture or sculpture. So here, in this fantastic scene our thoughts are changed in a moment by the singing of the Chorus, and divert for a while to the dark-haired tresses of the wood; the breath of the river-side is upon us; beside it, a fawn escaped from the hunter's net is flying swiftly in its joy; like it, the Maenad rushes along; and we see the little head thrown back upon the neck, in deep aspiration, to drink in the dew.

Meantime Pentheus has assumed his disguise, and comes forth tricked out with false hair and the dress of a Bacchanal; but still with some misgivings at the thought of going thus attired through the streets of Thebes, and with many

laughable readjustments of the unwonted articles of clothing. And with the woman's dress, his madness is closing faster round him; just before in the palace, terrified at the noise of the earthquake, he had drawn sword upon a mere fantastic appearance, and pierced only the empty air. Now he begins to see the sun double, and Thebes with all its towers repeated, while his conductor seems transformed into a wild beast; and now and then we come upon some touches of a curious psychology, so that we might almost seem to be reading a modern poet. As if Euripides had been aware of a not unknown symptom of incipient madness in which the patient, losing the sense of resistance, while lifting small objects imagines himself to be raising enormous weights, Pentheus, as he lifts the *thyrsus*, fancies he could lift Cithaeron with all the Bacchanals upon it. At all this the laughter of course will pass round the theatre; while those who really pierce into the purpose of the poet shudder as they see the victim thus grotesquely clad going to his doom, already foreseen in the ominous chant of the Chorus—and as it were his grave-clothes, in the dress which makes him ridiculous.

Presently a messenger arrives to announce that Pentheus is dead, and then another curious narrative sets forth the manner of his death (1025-1152). Full of wild, coarse, revolting

details, of course not without pathetic touches, and with the loveliness of the serving Maenads, and of their mountain solitudes—their trees and water—never quite forgotten, it describes how, venturing as a spy too near the sacred circle, Pentheus was fallen upon, like a wild beast, by the mystic huntresses and torn to pieces, his mother being the first to begin 'the sacred rites of slaughter.'

And at last Agave herself comes upon the stage (1153-1215), holding aloft the head of her son, fixed upon the sharp end of the *thyrsus*, calling upon the women of the Chorus to welcome the revel of the Evian god; who, accordingly, admit her into the company, professing themselves her fellow-revellers, the Bacchanals being thus absorbed into the Chorus for the rest of the play. For indeed, all through it, the true though partly suppressed relation of the Chorus to the Bacchanals is this, that the women of the Chorus, staid and temperate for the moment, following Dionysus in his alternations, are but the paler sisters of his more wild and gloomy votaries—the true followers of the mystical Dionysus—the real Chorus of Zagreus; the idea that their violent proceedings are the result of madness only, sent on them as a punishment for their original rejection of the god, being, as I said, when seen from the deeper motives of the

myth, only a 'sophism' of Euripides—a piece of rationalism of which he avails himself for the purpose of softening down the tradition of which he has undertaken to be the poet. Agave comes on the stage, then, blood-stained, exulting in her 'victory of tears,' still quite visibly mad indeed, and with the outward signs of madness, and as her mind wanders, musing still on the fancy that the dead head in her hands is that of a lion she has slain among the mountains—a young lion, she avers, as she notices the down on the young man's chin, and his abundant hair—a fancy in which the Chorus humour her, willing to deal gently with the poor distraught creature. Supported by them, she rejoices 'exceedingly, exceedingly,' declaring herself 'fortunate' in such goodly spoil; priding herself that the victim has been slain, not with iron weapons, but with her own white fingers, she summons all Thebes to come and behold. She calls for her aged father to draw near and see; and for Pentheus, at last, that he may mount and rivet her trophy, appropriately decorative there, between the triglyphs of the cornice below the roof, visible to all.

And now, from this point onwards, Dionysus himself becomes more and more clearly discernible as the hunter, a wily hunter, and man the prey he hunts for; 'Our king is a hunter,'

cry the Chorus, as they unite in Agave's triumph and give their sanction to her deed. And as the Bacchanals supplement the Chorus, and must be added to it to make the conception of it complete; so in the conception of Dionysus also a certain transference, or substitution, must be made—much of the horror and sorrow of Agave, of Pentheus, of the whole tragic situation, must be transferred to him, if we wish to realise in the older, profounder, and more complete sense of his nature, that mystical being of Greek tradition to whom all these experiences—his madness, the chase, his imprisonment and death, his peace again—really belong; and to discern which, through Euripides' peculiar treatment of his subject, is part of the curious interest of this play.

Through the *sophism* of Euripides! For that, again, is the really descriptive word with which Euripides, a lover of sophisms, as Aristophanes knows, himself supplies us. Well;—this softened version of the Bacchic madness is a sophism of Euripides; and Dionysus *Omophagus*—the eater of raw flesh, must be added to the golden image of Dionysus *Meilichius*—the honey-sweet, if the old tradition in its completeness is to be, in spite of that sophism, our closing impression; if we are to catch, in its fulness, that deep undercurrent of horror which runs below all through

this mask of spring, and realise the spectacle of that wild chase, in which Dionysus is ultimately both the hunter and the spoil.

But meantime another person appears on the stage (1216-1392); Cadmus enters followed by attendants bearing on a bier the torn limbs of Pentheus, which lying wildly scattered through the tangled wood have been with difficulty collected and now decently put together and covered over. In the little that still remains before the end of the play, destiny now hurrying things rapidly forward, and strong emotions, hopes, and forebodings being now closely packed, Euripides has before him an artistic problem of enormous difficulty. Perhaps this very haste and close-packing of the matter, which keeps the mind from dwelling overmuch on detail, relieves its real extravagance, and those who read it carefully will think that the pathos of Euripides has been equal to the occasion. In a few profoundly designed touches he depicts the perplexity of Cadmus, in whose house a god had become an inmate, only to destroy it—the regret of the old man for the one male child to whom that house had looked up as the pillar whereby its aged members might feel secure; the piteous craziness of Agave; the unconscious irony with which she caresses the florid, youthful head of her son; the delicate breaking of the thing to

her reviving intelligence, as Cadmus, though he can but wish that she might live on for ever in her visionary enjoyment, prepares the way, by playing on that other horrible legend of the Theban house, the tearing of Actaeon to death—he too destroyed by a god. He gives us the sense of Agave's gradual return to reason through many glimmering doubts, till she wakes up at last to find the real face turned up towards the mother and murderess; the quite naturally spontaneous sorrow of the mother, ending with her confession, down to her last sigh, and the final breaking up of the house of Cadmus; with a result so genuine, heartfelt, and dignified withal in its expression of a strange ineffable woe, that fragments of it, the lamentation of Agave over her son, in which the long-pent agony at last finds vent, were, it is supposed, adopted into his paler work by a Christian dramatist of the fourth century, and have figured since, as touches of real fire, in the Christus Patiens, formerly attributed to Gregory Nazianzen.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Διόνυσος ἀποθεωθεὶς, μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς, ἠνάγκασε Πενθέα διασπάσαι. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεῖ.

V. 1. *ἀποθεωθεὶς.* Perhaps *ἀπωσθεὶς.*

ΑΛΛΩΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν. ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας. ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γενομένοις. καί τινας μὲν τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἑκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, κἀκεῖ-

νος ἐκέλευσε δήσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια. ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναικὸς ἐσθῆτα. αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονὸς καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασε χερσίν. Διόνυσος δὲ ἐπιφανεὶς τὰ μὲν πᾶσι παρήγγειλεν, ἑκάστῳ δὲ ἃ συμβήσεται διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις ὑπό τινος τῶν ἐκτὸς ὡς ἄνθρωπος καταφρονηθῇ.

This plot of the play was first printed by Elmsley from P. I append a list of the errors of the ms which Elmsley corrected.

v. 5 *θράσους for θιάσους*, 6 *παραβὼν for παραλαβὼν*, 9 *ἄλλως for ἀγγέλους*, 15 *κιθερῶνα*, 21 *Διόνυσος δὲ ἐπιφανεὶς μὲν πᾶσι παρήγγειλεν, ἑκάστῳ δὲ ἃ συμβήσεται διεσάφησεν ἔργοις, ἵνα μὴ λόγοις ὑπό τινος τῶν ἐκτὸς, for* the text as given above.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.
ΧΟΡΟΣ ΒΑΚΧΩΝ.
ΤΕΙΡΕΣΙΑΣ.
ΚΑΔΜΟΣ.
ΠΕΝΘΕΥΣ.
ΘΕΡΑΠΩΝ.
ΑΓΓΕΛΟΣ.
ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.
ΑΓΑΥΗ.

ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

Ἥκω Διὸς παῖς τήνδε Θηβαίων χθόνα,
Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη,
Σεμέλη, λοχευθεῖσ' ἀστραπηφόρῳ πυρί·
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν
πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ.
ὁρῶ δὲ μητρὸς μνῆμα τῆς κεραυνίας
τόδ' ἐγγὺς οἴκων, καὶ δόμων ἐρείπια
τυφόμενα, Δίου πυρὸς ἔτι ζῶσαν φλόγα,
ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε
τίθησι, θυγατρὸς σηκόν· ἀμπέλου δέ νιν
πέριξ ἐγὼ 'κάλυψα βοτρυώδει χλόῃ.
λιπὼν δὲ Λυδῶν τοὺς πολυχρύσους γύας
Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας
Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα

8. **Δίου** vulg.; *δίου τε* P C; *ἁδροῦ* Plut. vit. Sol. c. 1; *δίου τ' ἔτι πυρὸς* Porson.

13. **τοὺς πολ. γύας** Elms.; *τὰς πολ. γυίας* P; *τὰς πολ. γύας* C.

14. C omits this verse.

15. **δύσχιμον** Elms.; *δύσχειμον* P C.

Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα
Ἀσίαν τε πᾶσαν, ἣ παρ' ἁλμυρὰν ἅλα
κεῖται μιγάσιν Ἕλλησι βαρβάροις θ' ὁμοῦ
πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
ἐς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν,
κἀκεῖ χορεύσας καὶ καταστήσας ἐμὰς
τελετάς, ἵν' εἴην ἐμφανὴς δαίμων βροτοῖς,
54 *μορφὴν [τ'] ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.* 54
πρώτας δὲ Θήβας τῆσδε γῆς Ἑλληνίδος
ἀνωλόλυξα, νεβρίδ' ἐξάψας χροός,
θύρσον τε δοὺς ἐς χεῖρα, κίσσινον βέλος,
ἐπεί μ' ἀδελφαὶ μητρός, ἃς ἥκιστ' ἐχρῆν,
Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,
Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος
ἐς Ζῆν' ἀναφέρειν τὴν ἁμαρτίαν λέχους,
Κάδμου σοφίσμαθ', ὧν νιν εἵνεκα κτανεῖν
Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.
τοιγάρ νιν αὐτὰς ἐκ δόμων ᾤστρησ' ἐγὼ
μανίαις· ὄρος δ' οἰκοῦσι παράκοποι φρενῶν·
σκευήν τ' ἔχειν ἠνάγκασ' ὀργίων ἐμῶν,
καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι
γυναῖκες ἦσαν, ἐξέμηνα δωμάτων·
ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμέναι
χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἧνται πέτραις.
δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεἰ μὴ θέλει,

21. **κἀκεῖ** P C ; *τἀκεῖ* Wilamowitz-Moellendorff.
22-23. I have transposed hither v. 54 ; see Comm.
25. **βέλος** H. Stephens (Henri Etienne, usually called Stephanus) ; *μέλος* P C.
30. **εἵνεκα** Wecklein ; *οὕνεκα* P C.
31. **ἐξεκαυχῶνθ'** H. Stephens ; *ἐξεκαυχώμεθ'* P C.

ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,
Σεμέλης τε μητρὸς ἀπολογήσασθαί μ' ὕπερ,
φανέντα θνητοῖς δαίμον', ὃν τίκτει Διί.
Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι,
ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο
ὠθεῖ μ', ἐν εὐχαῖς τ' οὐδαμοῦ μνείαν ἔχει.
ὧν εἵνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι
πᾶσίν τε Θηβαίοισιν· ἐς δ' ἄλλην χθόνα
τἀνθένδε θέμενος εὖ μεταστήσω πόδα,
δεικνὺς ἐμαυτόν· ἢν δὲ Θηβαίων πόλις
ὀργῇ σὺν ὅπλοις ἐξ ὄρους βάκχας ἄγειν
ζητῇ, ξυνάψω μαινάσι στρατηλατῶν.
ὧν εἵνεκ' εἶδος θνητὸν ἀλλάξας ἔχω.
ἀλλ' ὦ λιποῦσαι Τμῶλον, ἔρυμα Λυδίας,
θίασος ἐμός, γυναῖκες, ἃς ἐκ βαρβάρων
ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
αἴρεσθε τἀπιχώρι' ἐν πόλει Φρυγῶν
τύπανα, Ῥέας τε μητρὸς ἐμά θ' εὑρήματα,
βασίλειά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε
κτυπεῖτε Πενθέως, ὡς ὁρᾷ Κάδμου πόλις.
ἐγὼ δὲ βάκχαις, ἐς Κιθαιρῶνος πτυχὰς
ἐλθών, ἵν' εἰσί, ξυμμετασχήσω χορῶν.

46. **οὐδαμοῦ** P Ald. Pseudogreg. 1571 ; *οὐδαμῶς* C.

54. Here stands in the mss the verse I have transposed to stand after 22 ; Hartung and Bernhardy expunged the verse as spurious ; Hermann remodelled it so as to remove the juxtaposition of two lines of exactly the same meaning ; Schöne proposed *θεῖον* for *θνητὸν*. Thus all these edd. have perceived the unsuitableness of the verse here. Vid. Comm.

59. **τύπανα** Nauck ; *τύμπανα* P C.

62. **πτυχὰς** P ; *πτύχας* C Ald. ; and so at 945. But *πτύχας* would imply a form *πτύξ*.

ΧΟΡΟΣ.

στροφὴ α΄.

Ἀσίας ἀπὸ γαίας
ἱερὸν Τμῶλον ἀμείψασα θοάζω Βρομίῳ πόνον ἁδὺν
κάματόν τ᾽ εὐκάματον, Βάκχιον εὐαζομένα θεόν. 67

ἀντιστροφὴ α΄.

τίς ὁδῷ, τίς ὁδῷ; τίς;
μελάθροις ἔκτοπος ἔστω, στόμα τ᾽ εὔφαμον ἅπας ὁσιούσθω·
τὰ νομισθέντα γὰρ ἀεὶ Διόνυσον κελαδήσω. 71

στροφὴ β΄.

ὦ μάκαρ, ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτὰν ἁγιστεύει
καὶ θιασεύεται ψυχὰν, ἐν ὄρεσσι βακχεύων ὁσίοις καθαρμοῖσιν· 75-77
τά τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων

64. **γαίας** Herm.; *γᾶς* P C.
67. **θεόν** is omitted in P, but inserted in C[2].
68. **τίς; μελάθροις ἔκτ.** Elms.; *τίς μελ.;* vulg.
70. **ὁσιούσθω** C; *ἐξοσιούσθω* P.
71. **κελαδήσω** Herm.; *ὑμνήσω* P C, which was probably a gloss on *κελαδήσω*, but which the metre proves to be corrupt.
76. **ὄρεσσι** Elms.; *ὄρεσι* P, omitting one of two *σσ* as in 1060 where it gives *οσοι* for *οσσοις*.
78. **θεμιτεύων** Musgr.; *θεμιστεύων* P C.

ἀνὰ θύρσον τε τινάσσων κισσῷ τε στεφανωθεὶς
Διόνυσον θεραπεύει.
ἴτε βάκχαι, ἴτε βάκχαι, Βρόμιον παῖδα θεὸν θεοῦ
Διόνυσον κατάγουσαι Φρυγίων ἐξ ὀρέων
Ἑλλάδος εἰς εὐρυχόρους ἀγυιάς, τὸν Βρόμιον·

ἀντιστροφὴ β′.

ὅν ποτ᾽ ἔχουσ᾽ ἐν ὠδίνων λοχίαις ἀνάγκαισι πταμένας Διὸς βροντᾶς
νηδύος ἔκβολον μάτηρ ἔτεκεν, λιποῦσ᾽ αἰῶνα κεραυνίῳ πλαγᾷ·
λοχίαις δ᾽ αὐτίκα νιν δέξατο θαλάμαις Κρονίδας Ζεύς·
κατὰ μηρῷ δὲ καλύψας χρυσέαισι ξυνερείδει
περόναις κρυπτὸν ἀφ᾽ Ἥρας.
ἔτεκεν δ᾽, ἁνίκα Μοῖραι τέλεσαν ταυρόκερων θεὸν,
στεφάνωσέν τε δρακόντων στεφάνοις, ἔνθεν ἄγραν
θηρότροφον μαινάδες ἀμφιβάλλονται πλοκάμοις.

στροφὴ γ′.

ὦ Σεμέλας τροφοὶ Θῆβαι, στεφανοῦσθε κισσῷ·
βρύετε, βρύετε χλοήρει μίλακι καλλικάρπῳ,

94. **θαλάμαις** Wecklein ; *θαλάμοις* P C.
102. **θηρότροφον** Ed. ; *θηροτρόφοι* P ; *θυρσοφόροι* C ; *θηροφόρον* Morice.

καὶ καταβακχιοῦσθε δρυὸς ἢ 'ν ἐλάτας κλάδοισι,
στικτά τ' ἐνδυτὰ νεβρίδων
στέφετε λευκοτρίχων πλοκάμων
μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβριστὰς ὁσιοῦσθ'·
αὐτίκα γᾶ πᾶσα χορεύσει,
Βρόμιος εὖτ' ἂν ἄγῃ θιάσους
εἰς ὄρος εἰς ὄρος, ἔνθα μένει
θηλυγενὴς ὄχλος
ἀφ' ἱστῶν παρὰ κερκίδων τ'
οἰστρηθεὶς Διονύσῳ.

ἀντιστροφὴ γ΄.

ὦ θαλάμευμα Κουρήτων ζαθέου τε Κρήτας
Διογενέτορες ἔναυλοι, τρικόρυθες ἔνθ' ἐν ἄντροις
βυρσότονον κύκλωμα τόδε μοι Κορύβαντες ηὗρον·
ἀνὰ δὲ βάκχια συντόνῳ
κέρασαν ἁδυβοᾶν Φρυγίων

110. **ἢ 'ν ἐλάτας κλ.** Blomfield; *ἢ ἐλάτας κλ.* P; *ἢ ἐλάτας ἐν κλ.* C.

111. **στικτά** Ed.; *στικτῶν* P C.

112. **πλοκάμων μαλλοῖς** P C; A. E. Housman suggests *πλοκάμοις μαλλῶν*; see Comm.

115. **εὖτ' ἂν ἄγῃ** Elms.; *ὅτ' ἄγῃ* P C[1]; *ὅστις ἄγει* C[2].

123. **τρικ. ἔνθ' ἐν** Dobree; *ἔνθα τρικ. ἐν* P C.

126. **βάκχια** Paris codex; *βακχεία* P C; Sandys suggests *ἀνὰ δ' ἀράγματα τυμπάνων.*

127. **ἁδυβοᾶν** Kirchhoff (who now however reads *ἁδυβόᾳ*); *ἡδυβόα* P C; but the mss of Strabo give the reading in the text, though the words are wrongly divided, *κέρας ἀνὰ δύο βοᾶν.*

αὐλῶν πνεύματι, ματρός τε Ῥέας ἐς χέρα
θῆκαν, κτύπον εὐάσμασι βακχᾶν·
παρὰ δὲ μαινόμενοι σάτυροι
ματέρος ἐξανύσαντο Ῥέας,
ἐς δὲ χορεύματα
συνῆψαν τριετηρίδων,
οἷς χαίρει Διόνυσος.

ἐπῳδός.

ἁδὺς ἐν οὔρεσιν, εὖτ' ἂν
ἐκ θιάσων δρομαίων
πέσῃ πεδόσε, νεβρίδος ἔχων
ἱερὸν ἐνδυτὸν, ἀγρεύων
αἷμα τραγοκτόνον, ὠμοφάγον χάριν,
ἱέμενος εἰς ὄρεα Φρύγια, Λύδια.
ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.
ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνῳ, ῥεῖ δὲ μελισσᾶν
νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.
ὁ Βακχεὺς δ' ἔχων
πυρσώδη φλόγα πεύκας
ἐκ νάρθηκος ἀΐσσει δρόμῳ, χοροὺς ἐρεθίζων πλανάτας,
ἰακχαῖς τ' ἀναπάλλων, τρυφερὸν πλόκαμον εἰς αἰθέρα ῥίπτων.

129. **εὐάσμασι** Canter ; *ἐν ἄσμασι* P C.
131. **Ῥέας** Strabo ; *θεᾶς* P C.
134. **οἷς** Strabo ; *αἷς* P C.
135. **οὔρεσιν** C ; *ὄρεσιν* P ; **εὖτ' ἂν** Dind. ; *ὅταν* P C.
137. **πέσῃ πεδόσε** C ; *πεύσῃ πεδός σε* P, but under the *υ* there is a dot, no doubt to show that it is a mistake.
138. **ἀγρεύων** C[2] ; *ἀγορεύων* P C[1].
148. **πλανάτας** C ; *πλάνας* P ; **χοροὺς** P ; *χοροῖς* C.

ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
τοιάδ', ὦ ἴτε βάκχαι, ἴτε βάκχαι,
Τμώλου χρυσορόου χλιδᾷ,
μέλπετε τὸν Διόνυσον
βαρυβρόμων ὑπὸ τυμπάνων,
εὔια τὸν εὔιον ἀγαλλόμεναι θεὸν
ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,
λωτὸς ὅταν εὐκέλαδος ἱερὸς ἱερὰ
παίγματα βρέμῃ, ξύνοχα φοιτάσιν
εἰς ὄρος, εἰς ὄρος· ἁδομένα δ' ἄρα
πῶλος ὅπως ἅμα ματέρι φορβάδι
κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

ΤΕΙΡΕΣΙΑΣ.

τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων,
Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
λιπὼν ἐπύργωσ' ἄστυ Θηβαίων τόδε.
ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι
ζητεῖ νιν· οἶδε δ' αὐτὸς ὧν ἥκω πέρι,
ἅ τε ξυνεθέμην πρέσβυς ὢν γεραιτέρῳ,
θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,
στεφανοῦν τε κρᾶτα κισσίνοις βλαστήμασιν.

151. *ἐπιβρέμει ἐπϊ λίγει' ἠχεῖ* with a gloss *περισσόν* is found in C: the words are probably intended as an explanation of *εὐάσμασιν*, and *περισσόν* means that the *ἐπί* in *ἐπιβρέμει* is superfluous after the *ἐπ'* before *εὐάσμασιν*.

169. **βάκχα** Musgrave; *Βάκχου* P C.

170. **τίς . . . ἐκκάλει** Elms.; *τίς . . . ἐκκαλεῖ* P C; cp. Frag. 625 *ἰώ, πύλαισιν ἢ τίς ἐν δόμοις.*

176. **θύρσους** P C; Housman suggests *πυρσοὺς*, remarking "The scribe's head would be full of *thyrsi*."

ΚΑΔΜΟΣ.

ὦ φίλταθ᾽, ὡς σὴν γῆρυν ᾐσθόμην κλύων,
σοφὴν σοφοῦ παρ᾽ ἀνδρός, ἐν δόμοισιν ὤν.
ἥκω δ᾽ ἕτοιμος, τήνδ᾽ ἔχων σκευὴν θεοῦ.
δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
Διόνυσον, ὃς πέφην᾽ ἐν ἀνθρώποις θεός,
ὅσον καθ᾽ ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα,
καὶ κρᾶτα σεῖσαι πολιόν ; ἐξηγοῦ σύ μοι
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ὡς οὐ κάμοιμ᾽ ἂν οὔτε νύκτ᾽ οὔθ᾽ ἡμέραν
θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ᾽ ἡδέως
γέροντες ὄντες.

ΤΕ. ταὔτ᾽ ἐμοὶ πάσχεις ἄρα.
κἀγὼ γὰρ ἡβῶ κἀπιχειρήσω χοροῖς.

ΚΑ. οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν.

ΤΕ. ἀλλ᾽ οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.

ΚΑ. γέρων γέροντα παιδαγωγήσω σ᾽ ἐγώ.

ΤΕ. ὁ θεὸς ἀμοχθὶ κεῖσε νῷν ἡγήσεται.

ΚΑ. μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν ;

182. **πέφην᾽ ἐν** Ed. ; *πέφην᾽* P ; *πέφηνεν* C ; the verse is very probably spurious.

184. **δεῖ** Ald. ; *χρὴ* Pseudogreg. 1154 ; *δὴ* P C.

188. **ἡδέως.** This is the conjecture of the great John Milton for *ἡδέων* of P C ; it was afterwards made by Barnes and Brunck, but the poet was first. Milton's other conjectures on this play are *ὕπνον* for *ὕπνου* in 282, which is supported by the reading of C, a ms unknown to Milton, but which is not an improvement on *ὕπνου* ; and *διάτρομα* for *διάδρομα* on 591. In the two last we can see that the poet's knowledge of Greek idiom and usage was imperfect. But in his correction of the present verse we recognise with interest his exquisite sense of style.

ΤΕ. *μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ' ἄλλοι κακῶς.*
ΚΑ. *μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.*
ΤΕ. *ἰδού, ξύναπτε καὶ ξυνωρίζου χέρα.*
ΚΑ. *οὐ καταφρονῶ 'γὼ τῶν θεῶν, θνητὸς γεγώς.*
ΤΕ. *οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι.*
πατρίους παραδοχάς, ἅς θ' ὁμήλικας χρόνῳ
κεκτήμεθ', οὐδεὶς αὐτὰ καταβάλλει λόγος,
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ηὕρηται φρενῶν.
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν, κρᾶτα κισσώσας ἐμόν,
οὐ γὰρ διῄρηχ' ὁ θεὸς εἴτε τὸν νέον
ἐχρῆν χορεύειν εἴτε τὸν γεραίτερον,
ἀλλ' ἐξ ἁπάντων βούλεται τιμὰς ἔχειν
κοινάς, διαιρῶν δ' οὐδὲν αὔξεσθαι θέλει.
ΚΑ. *ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὁρᾷς,*
ἐγὼ προφήτης σοι λόγων γενήσομαι.
Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾷ,
'Εχίονος παῖς, ᾧ κράτος δίδωμι γῆς.
ὡς ἐπτόηται· τί ποτ' ἐρεῖ νεώτερον;

ΠΕΝΘΕΥΣ.

ἔκδημος ὢν μὲν τῆσδ' ἐτύγχανον χθονός,
κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,
γυναῖκας ἡμῖν δώματ' ἐκλελοιπέναι,

201. **πατρίους** Valcken.; *πατρὸς* P C.
202. **καταβάλλει** C; *καταβάλλῃ* P; *καταβαλεῖ* Pseudogreg.
207. **ἐχρῆν χορεύειν** Ald.; *εἰ χρὴ χηρεύειν* P; *εἰ χρὴ χορεύειν* C.
209. **διαιρῶν** Ed.; *δι' ἀριθμῶν* P C; *δίχα ῥυθμῶν* ms Cotton.; *παραλιπὼν* is suggested by Sandys; *διαριθμῶν* is possible.
217. **δώματ'** C; *σώματ'* P.

πλασταῖσι βακχείαισιν, ἐν δὲ δασκίοις
ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα
Διόνυσον, ὅστις ἐστὶ, τιμώσας χοροῖς·
πλήρεις δὲ θιάσοις ἐν μέσοισιν ἑστάναι
κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὡς δὴ μαινάδας θυοσκόους,
τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.
ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας
σώζουσι πανδήμοισι πρόσπολοι στέγαις·
ὅσαι δ' ἄπεισιν, ἐξ ὄρους θηράσομαι,
Ἰνώ τ' Ἀγαύην θ', ἥ μ' ἔτικτ' Ἐχίονι,
Ἀκταίονός τε μητέρ', Αὐτονόην λέγω.
καὶ σφᾶς σιδηραῖς ἁρμόσας ἐν ἄρκυσι
παύσω κακούργου τῆσδε βακχείας τάχα.
λέγουσι δ' ὥς τις εἰσελήλυθε ξένος
γόης, ἐπῳδὸς Λυδίας ἀπὸ χθονὸς,
ξανθοῖσι βοστρύχοισιν εὐόσμοις κομῶν,
οἰνωπὸς, ὄσσοις χάριτας Ἀφροδίτης ἔχων,
ὃς ἡμέρας τε κεὐφρόνας ξυγγίγνεται,
τελετὰς προτείνων εὐίους νεάνισιν.

227. **στέγαις** C Ald.; *δόμοις* P; the consent of C and Ald. against P is very rare.

233. **ὥς τις** Ald.; *ὅστις* P C.

235. **εὐόσμοις κομῶν** Badham; *εὔοσμον κόμην* P C Ald. My former conjecture *εὐοσμῶν κόμην* has found no supporters, but I still think it has much probability. The confusion between *ο* and *ω* is very frequent, as is natural when we remember that till the alphabet was revised in the archonship of Euclides B.C. 403 there was (at least in general use) only one symbol for *ο* and *ω*. Hence in 233 we have *ὅστις* for *ὥσ τις*, in 279 *πόμ'* for *πῶμ'*, in 622 *θᾶσσον* for *θάσσων*.

236. **οἰνωπὸς ὄσσοις** Barnes; *οἰνωπάς τ' ὅσοις* (here as in 1060 omitting one of *σσ*); *οἴνωπά τ' ὅσσοις* C.

εἰ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,
παύσω κτυποῦντα θύρσον ἀνασείοντά τε
κόμας, τράχηλον σώματος χωρὶς τεμών.
[ἐκεῖνος εἶναί φησι Διόνυσον θεὸν,
ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφη Διὸς,
ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις
ξὺν μητρὶ, δίους ὅτι γάμους ἐψεύσατο.
ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἐστ' ἄξια,
ὕβρεις ὑβρίζειν, ὅστις ἐστὶν ὁ ξένος ;]
ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
ἐν ποικίλαισι νεβρίσι Τειρεσίαν *ὁρῶ,*
πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,
νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,
τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
οὐκ ἀποτινάξεις κισσόν ; οὐκ ἐλευθέραν
θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ ;
σὺ ταῦτ' ἔπεισας, Τειρεσία *; τόνδ' αὖ θέλεις*
τὸν δαίμον' ἀνθρώποισιν ἐσφέρων νέον,
σκοπεῖν πτερωτοὺς κἀμπύρων μισθοὺς φέρειν ;
εἰ μή σε γῆρας πολιὸν ἐξερρύετο,
καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις,
τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ
ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.
ΧΟ. *τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς*

242-247. These verses seem certainly to be spurious ; see Comm.
251. **βακχεύοντ'** P ; *βακχεύοντας* C ; *πάτερ* is not in P C.
252. **εἰσορῶν νοῦν** C ; *εἰσορῶν οὖν* P ; cp. 1060.
261. **γάνος** C ; *γάμος* P.
263. **τῆς δυσσεβείας** Reiske ; *τῆς ἀσεβείας* Pseudogreg. 191 ; *τῆς εὐσεβείας* P C.

Κάδμον τε, τὸν σπείραντα γηγενῆ στάχυν ;
Ἐχίονος δ' ὢν παῖς καταισχύνεις γένος.

ΤΕ. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν·
σὺ δ' εὔτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.
θρασὺς δὲ <γλώσσῃ> καὶ λέγειν οἷός τ' ἀνὴρ
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.
οὗτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελᾷς,
οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος
καθ' Ἑλλάδ' ἔσται· δύο γάρ, ὦ νεανία,
τὰ πρῶτ' ἐν ἀνθρώποισι, Δημήτηρ θεὰ—
Γῆ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλει κάλει—
αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·
ὃς δ' ἦλθ' ἔπειτ' ἀντίπαλον ὁ Σεμέλης γόνος
βότρυος ὑγρὸν πῶμ' ηὗρε κεἰσηνέγκατο
θνητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτοὺς
λύπης, ὅταν πλησθῶσιν ἀμπέλου ῥοῆς,
ὕπνου τε λήθην τῶν καθ' ἡμέραν κακῶν
δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
[οὗτος θεοῖσι σπένδεται θεὸς γεγώς,
ὥστε διὰ τοῦτον τἀγάθ' ἀνθρώπους ἔχειν.
καὶ καταγελᾷς νιν, ὡς ἐνερράφη Διὸς

270. **θρασὺς δὲ γλώσσῃ** Wecklein ; *θρασύς τε* (*δὲ* C Ald.) *δυνατὸς* P Stob. ; *θρασὺς δέ, δυνατὸς καὶ λέγειν ὅς ἐστ' ἀνήρ* Shilleto ; *θρασύς τ' ἐν ἀστοῖς* Badham ; see Comm.

276. **ὄνομα** C ; *ὁ πόμα* P.

278. **ὃς δ' ἦλθ' ἔπειτ' ἀντίπαλον** Housman ; *ὅδ' ἦλθ' ἐπὶ τἀντίπαλον* P ; *ὅδ' ἦλθεν ἐπὶ τἀντίπαλον* C ; *ὃς δ' ἦλθεν ἐπὶ τἀντίπαλον* vulg.

279. **πῶμ'** Elms. ; *πόμ'* P C.

282. **ὕπνου** P ; *ὕπνον* C, a reading conjectured by Milton.

284-297. bracketed by Dind. as spurious.

μηρῷ. διδάξω σ' ὡς καλῶς ἔχει τόδε.
ἐπεί νιν ἥρπασ' ἐκ πυρὸς κεραυνίου
Ζεύς, ἐς δ' Ὄλυμπον βρέφος ἀνήγαγεν νέον,
Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ·
Ζεὺς δ' ἀντεμηχανήσαθ', οἷα δὴ θεός.
ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
αἰθέρος ἔθηκε τόνδ' ὅμηρον, ἐκδιδοὺς
Διόνυσον Ἥρας νεικέων· χρόνῳ δέ νιν
βροτοὶ τραφῆναί φασιν ἐν μηρῷ Διός,
ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς
Ἥρᾳ ποθ' ὡμήρευσε, συνθέντες λόγον.]
μάντις δ' ὁ δαίμων ὅδε. τὸ γὰρ βακχεύσιμον
καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·
ὅταν γὰρ ὁ θεὸς ἐς τὸ σῶμ' ἔλθῃ πολύς,
λέγειν τὸ μέλλον τοὺς μεμηνότας ποιεῖ.
Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά·
στρατὸν γὰρ ἐν ὅπλοις ὄντα κἀπὶ τάξεσι
φόβος διεπτόησε, πρὶν λόγχης θιγεῖν·
μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα.
ἔτ' αὐτὸν ὄψει κἀπὶ Δελφίσιν πέτραις
πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
βάλλοντα καὶ σείοντα βακχεῖον κλάδον,
μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ,
μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν,
μηδ', ἢν δοκῇς μέν, ἡ δὲ δόξα σου νοσεῖ,
φρονεῖν δόκει τι· τὸν θεὸν δ' ἐς γῆν δέχου,
καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.

289. **νέον** Ald.; *θεὸν* P C.
307. **πεύκαισι** C; *πεύκοισι* P.

οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει
γυναῖκας ἐς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει
τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' ἀεί.
τοῦτο σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
οὖσ' ἥ γε σώφρων οὐ διαφθαρήσεται.
ὁρᾷς; σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις
πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλις·
κἀκεῖνος, οἶμαι, τέρπεται τιμώμενος.
ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾷς,
κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
πολιὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
κοὐ θεομαχήσω σῶν λόγων πεισθεὶς ὕπο.
μαίνει γὰρ ὡς ἄλγιστα, κοὔτε φαρμάκοις
ἄκη λάβοις ἂν οὔτ' ἄνευ τούτων νοσεῖς.

ΧΟ. ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις,
τιμῶν τε Βρόμιον σωφρονεῖς, μέγαν θεόν.

ΚΑ. ὦ παῖ, καλῶς σοι Τειρεσίας παρῄνεσεν.
οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
κεἰ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῄς,
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς
ὡς ἔστι, Σεμέλη θ' ἵνα δοκῇ θεὸν τεκεῖν,
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.
ὁρᾷς τὸν Ἀκταίωνος ἄθλιον μόρον;
ὃν ὠμόσιτοι σκύλακες ἃς ἐθρέψατο
διεσπάσαντο κρείσσον' ἐν κυναγίαις

316. This verse is found also in Hippol. 80.

327. **ἄνευ τούτων** P C; *ἄνευ του θεῶν* Burges; *ἄνευ τούτων ἔσει* Wieseler; *ἀνιάτως νοσεῖς* is suggested by Sandys.

335. **Σεμέλη θ'** Tyrwhitt; *σεμέλης* P C.

337. **Ἀκταίωνος** P; *Ἀκτέωνος* C[2]; so in 230, 1227, 1291.

Ἀρτέμιδος εἶναι κομπάσαντ᾽ ἐν ὀργάσιν·
ὃ μὴ πάθῃς σύ· δεῦρό σου στέψω κάρα
κισσῷ· μεθ᾽ ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕ. οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ᾽ ἰών,
μηδ᾽ ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;
τῆς σῆς δ᾽ ἀνοίας τόνδε τὸν διδάσκαλον
δίκην μέτειμι. στειχέτω τις ὡς τάχος,
ἐλθὼν δὲ θάκους τοῦδ᾽, ἵν᾽ οἰωνοσκοπεῖ,
μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
καὶ στέμματ᾽ ἀνέμοις καὶ θυέλλαισιν μέθες·
μάλιστα γάρ νιν δήξομαι δράσας τάδε.
οἳ δ᾽ ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
τὸν θηλύμορφον ξένον, ὃς ἐσφέρει νόσον
καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.
κἄνπερ λάβητε, δέσμιον πορεύσατε
δεῦρ᾽ αὐτόν, ὡς ἂν λευσίμου δίκης τυχὼν
θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδών.

ΤΕ. ὦ σχέτλι᾽, ὡς οὐκ οἶσθα ποῦ ποτ᾽ εἶ λόγων.
μέμηνας ἤδη καὶ πρὶν ἐξεστὼς φρενῶν.
στείχωμεν ἡμεῖς, Κάδμε, κἀξαιτώμεθα
ὑπέρ τε τούτου, καίπερ ὄντος ἀγρίου,
ὑπέρ τε πόλεως τὸν θεὸν μηδὲν νέον
δρᾶν. ἀλλ᾽ ἕπου μοι κισσίνου βάκτρου μέτα·
πειρῶ δ᾽ ἀνορθοῦν σῶμ᾽ ἐμόν, κἀγὼ τὸ σόν·

343. **καὶ βακχεύσεις δ᾽** C.
345. **σῆς δ᾽** Matth.; *σῆς* P C; **τόνδε** P; *τήνδε* C.
346. **δίκην** Elms.; *δίκῃ* P C.
347. **τοῦδ᾽** Musgr.; *τούσδ᾽* P C.
348. **τριαίνου** C; *τριαίνης* P Ald.
359. **ἐξεστὼς** Badham; *ἐξέστης* P C.

γέροντε δ' αἰσχρὸν δύο πεσεῖν· ἴτω δ' ὅμως.
τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.
Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις
τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,
τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

ΧΟΡΟΣ.

στροφὴ α΄.

Ὁσία, πότνα θεῶν,
Ὁσία δ', ἃ κατὰ γᾶν
χρυσέαν πτέρυγα φέρεις,
τάδε Πενθέως ἀΐεις;
ἀΐεις οὐχ ὁσίαν
ὕβριν ἐς τὸν Βρόμιον,
τὸν Σεμέλας, τὸν παρὰ καλλιστεφάνοις
εὐφροσύναις δαίμονα πρῶτον μακάρων; ὃς τάδ' ἔχει,
θιασεύειν τε χοροῖς
μετά τ' αὐλοῦ γελάσαι
ἀποπαῦσαί τε μερίμνας, ὁπόταν βότρυος ἔλθῃ γάνος ἐν δαιτὶ θεῶν,
κισσοφόροις δ' ἐν θαλίαις ἀνδράσι κρατὴρ ὕπνον ἀμφιβάλλῃ.

ἀντιστροφὴ α΄.

ἀχαλίνων στομάτων

365. **γέροντε** C; *γέροντες* P.
372. **χρυσέαν** Matth.; *χρύσεα* P C; *χρυσέᾳ πτέρυγι φέρει* Thompson, who compares Herc. Fur. 653 *πτεροῖς φορείσθω*.
384. **ἀμφιβάλλῃ** Barnes; *ἀμφιβάλῃ* P C, which omit one of ΛΛ just as in 1060 one of CC is omitted.

ἀνόμου τ' ἀφροσύνας
τὸ τέλος δυστυχία·
ὁ δὲ τᾶς ἁσυχίας
βίοτος καὶ τὸ φρονεῖν
ἀσάλευτόν τε μένει
καὶ ξυνέχει δώματα· πόρσω γὰρ ὅμως
αἰθέρα ναίοντες ὁρῶσιν τὰ βροτῶν οὐρανίδαι.
τὸ σοφὸν δ' οὐ σοφία,
τό τε μὴ θνατὰ φρονεῖν
βραχὺς αἰών· ἐπὶ τούτῳ δέ τις ἂν μεγάλα
  διώκων τὰ παρόντ' οὐχὶ φέροι.
μαινομένων οἵδε τρόποι καὶ κακοβούλων παρ'
  ἔμοιγε φωτῶν·

στροφὴ β'.

"ἱκοίμαν ποτὶ Κύπρον,
νᾶσον τᾶς Ἀφροδίτας,
ἐν ᾇ θελξίφρονες νέμονται θνατοῖσιν Ἔρωτες,
Πάφον, ἅν θ' ἑκατόστομοι
βαρβάρου ποταμοῦ ῥοαὶ
καρπίζουσιν ἄνομβρον."

391. **ὅμως** Stob.; *ἀλλ' ὅμως* P C, which, ignoring the metre, as usual, present a familiar collocation of conjunctions.

396. **τό τε μὴ θνατὰ φρονεῖν βραχὺς αἰών.** This punctuation was first adequately defended by Sandys; see Comm. Commonly a colon is placed after *φρονεῖν*.

397. **ἐπὶ τούτῳ** P C; *ἐπὶ τούτου* Paley; but this could not mean 'in this life'; it could only mean 'in this man's life.' **φέροι** Tyrwhitt; *φέρει* P C.

405. **ἐν ᾇ** Nauck; *ἵνα* P C; *ἵν' οἱ* Heath.

406. **Πάφον, ἅν θ'** Ed.; *Πάφον θ' ἂν* P C; *χθόνα θ'* **ἂν** with *ἴσα* in antistr. vulg.

408. **ἄνομβρον** Matth.; *ἄνομβροι* P C.

οὗ δ' ἁ καλλιστευομένα
Πιερία μούσειος ἕδρα,
σεμνὰ κλιτὺς Ὀλύμπου,
ἐκεῖσ' ἄγ' ἐμέ, Βρόμιε, Βρόμιε,
προβακχήιε δαῖμον.
ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος·
ἐκεῖ δὲ βάκχαισι θέμις ὀργιάζειν.

ἀντιστροφὴ β′.

ὁ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλίαισιν,
φιλεῖ δ' ὀλβοδότειραν Εἰρήναν, κουροτρόφον θεάν.
ἴσα δ' ἔς τε τὸν ὄλβιον
τόν τε χείρονα δῶκ' ἔχειν
οἴνου τέρψιν ἄλυπον.
μισεῖ δ' ᾧ μὴ ταῦτα μέλει,
κατὰ φάος νύκτας τε φίλας
εὐαίωνα διαζῆν,
σοφὰν δ' ἀπέχειν πραπίδα φρένα τε
περισσῶν παρὰ φωτῶν·
τὸ πλῆθος ὅ τι τὸ φαυλότερον
ἐνόμισε χρῆταί τε, τόδε τοι λέγοιμ' ἄν.

409. **οὗ δ' ἁ** Sandys. Schöne reads *οὗ θ' ἁ*, but the adversative particle *δέ* is absolutely indispensable. See Preface to Second Edition, pp. ix–xii, where I have put forward Dr. Verrall's brilliant treatment of the passage. The constr. is *ἄγε μ' ἐκεῖσ' οὗ*. P C give *ὅπου δ' ἁ* which violates the metre; *ποῦ δ' ἁ* as a question Nauck and most edd.; but the rhetorical question is perhaps out of place here.

421. **ἴσα** P C^1; *ἴσαν* C^2.

427. **σοφὰν** P C; *σοφὸν* Ald. **πραπίδα** C; *παρ' ἀσπίδα* P.

430. **ὅ τι τὸ** Brunck; *ὅτιπερ* P C^1; *ὅτι τε* C^2 Ald.

431. **τόδε τοι λέγοιμ' ἄν** C^2 Ald.; *ἐν τῷδε λεγοίμην ἄν* P C^1.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἠγρευκότες,
ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὡρμήσαμεν.
ὁ θὴρ δ' ὅδ' ἡμῖν πρᾷος, οὐδ' ὑπέσπασε
φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
οὐκ ὠχρὸς, οὐδ' ἤλλαξεν οἰνωπὸν γένυν,
γελῶν δὲ καὶ δεῖν κἀπάγειν ἐφίετο,
ἔμενέ τε, τοὐμὸν εὐπρεπὲς ποιούμενος.
κἀγὼ δι' αἰδοῦς εἶπον, ὦ ξέν', οὐχ ἑκὼν
ἄγω σε, Πενθέως δ', ὅς μ' ἔπεμψ', ἐπιστολαῖς.
ἃς δ' αὖ σὺ βάκχας εἷρξας, ἃς συνήρπασας
κἄδησας ἐν δεσμοῖσι πανδήμου στέγης,
φροῦδαί γ' ἐκεῖναι λελυμέναι πρὸς ὀργάδας
σκιρτῶσι, Βρόμιον ἀνακαλούμεναι θεόν.
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλῇδές τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερός.
πολλῶν δ' ὅδ' ἀνὴρ θαυμάτων ἥκει πλέως
ἐς τάσδε Θήβας· σοὶ δὲ τἄλλα χρὴ μέλειν.

ΠΕ. μαίνεσθε· χειρῶν τοῦδ' ἐν ἄρκυσιν γὰρ ὢν

438. **οὐκ** Kirchhoff; *οὐδ'* P C; these wrong assimilations are frequent errors in *codices.*

440. **εὐπρεπὲς** P C; *εὐπετὲς* Nauck; *εὐτρεπὲς* Canter.

442. **ἄγω σε** C; *ἐγώ σε* P.

447. **ποδῶν** P C; *πεδῶν* Meineke; but see Comm.

451. **μαίνεσθε. . . ὢν** P C; *χεῖρον* Bothe; C has gloss *τοῦδ'· ἐμοῦ* which is the index of the true reading and meaning. Prof. Mahaffy testifies after a careful examination of C that it has the stop *a prima manu* after *μαίνεσθε*, that is, that there is not merely a stop, which might have been inserted later, but that there is between *μαίνεσθε* and *χειρῶν* the regular space for a stop, and in that space the mark of punctuation. P has a superscribed conjecture *λάζυσθε* probably taken from 503 and plainly wrong here. Sandys and most modern edd. accept Burges' *μέθεσθε*, for which I cannot see that there is any evidence. Certainly the writer of the conjecture *λάζυσθε* in P was sure that this was not the reading when he hazarded a conjecture diametrically opposed to it. See Comm.

οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,
ὡς ἐς γυναῖκας, ἐφ' ὅπερ ἐς Θήβας πάρει.
πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὕπο,
γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως·
λευκὴν δὲ χροιὰν ἐς παρασκευὴν ἔχεις,
οὐχ ἡλίου βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλονῇ θηρώμενος.
πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος.
ΔΙ. *οὐ κόμπος οὐδείς· ῥᾴδιον δ' εἰπεῖν τόδε·*
τὸν ἀνθεμώδη Τμῶλον οἶσθά που κλύων.
ΠΕ. *οἶδ', ὃς τὸ Σάρδεων ἄστυ περιβάλλει κύκλῳ.*
ΔΙ. *ἐντεῦθέν εἰμι, Λυδία δέ μοι πατρίς.*
ΠΕ. *πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα ;*
ΔΙ. *Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διός.*
ΠΕ. *Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς ;*
ΔΙ. *οὔκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.*
ΠΕ. *πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν ;*
ΔΙ. *ὁρῶν ὁρῶντα, καὶ δίδωσιν ὄργια.*
ΠΕ. *τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι ;*
ΔΙ. *ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.*
ΠΕ. *ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα ;*
ΔΙ. *οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.*
ΠΕ. *εὖ τοῦτ' ἐκιβδήλευσας, ἵν' ἀκοῦσαι θέλω.*
ΔΙ. *ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.*
ΠΕ. *τὸν θεὸν ὁρᾶν γὰρ φῂς σαφῶς, ποῖός τις ἦν ;*

466. **εἰσέβησ'** Abresch ; *εὐσέβησ'* P C.
468. *οὐκ, ἀλλ' ὃς (ὁ C) σεμέλης ἐνθάδ' ἔζευξεν γάμοις* P C.
469. C omits **σ'**.
475. **θέλω** Victorius ; *θέλων* P C.
477. **τὸν . . . ἦν** Musgr. ; *τὸν θεὸν γὰρ ὁρᾶν φῂς σαφῶς οἷός τις ᾖ* with *συ* superscr. before *φῂς* P ; *ὢν* for *ᾖ* C.

ΔΙ. ὁποῖος ἤθελ'· οὐκ ἐγὼ 'τασσον τόδε.
ΠΕ. τοῦτ' αὖ παρωχέτευσας εὖ κοὐδὲν λέγων.
ΔΙ. δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν.
ΠΕ. ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;
ΔΙ. πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.
ΠΕ. φρονοῦσι γὰρ κάκιον Ἑλλήνων πολύ.
ΔΙ. τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.
ΠΕ. τὰ δ' ἱρὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;
ΔΙ. νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.
ΠΕ. τοῦτ' ἐς γυναῖκας δόλιόν ἐστι καὶ σαθρόν.
ΔΙ. κἀν ἡμέρᾳ τό γ' αἰσχρὸν ἐξεύροι τις ἄν.
ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.
ΔΙ. σὲ δ' ἀμαθίας γε κἀσεβοῦντ' ἐς τὸν θεόν.
ΠΕ. ὡς θρασὺς ὁ βάκχος κοὐκ ἀγύμναστος λόγων.
ΔΙ. εἴφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;
ΠΕ. πρῶτον μὲν ἁβρὸν βόστρυχον τεμῶ σέθεν.
ΔΙ. ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.
ΔΙ. αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.
ΠΕ. εἱρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.
ΔΙ. λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.
ΠΕ. ὅταν γε καλέσῃς αὐτὸν ἐν βάκχαις σταθείς.
ΔΙ. καὶ νῦν ἃ πάσχω πλησίον παρὼν ὁρᾷ.
ΠΕ. καὶ ποῦ 'στιν; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.
ΔΙ. παρ' ἐμοί· σὺ δ' ἀσεβὴς αὐτὸς ὢν οὐκ εἰσορᾷς.

484. P omits **δὲ** before **διάφοροι**; the copyists of P and C[1] were very ignorant of metre and quantity; see 477, 490, 503, 669.

490. **σὲ . . . κἀσεβοῦντ'** C[2]; *σὲ δ' ἀμαθίας ἀσεβοῦντ'* P C[1]; *γ' οὐκ εὐσεβοῦντ'* Elms.; *γε τὸν ἀσεβοῦντ'* Porson Sandys; *αὖ δυσσεβοῦντ'* Housman.

ΠΕ. λάζυσθε, καταφρονεῖ με καὶ Θήβας ὅδε.
ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.
ΠΕ. ἐγὼ δὲ δεῖν γ' ὁ κυριώτερος σέθεν.
ΔΙ. † οὐκ οἶσθ' ὅτι ζῇς, οὐδ' ὁρᾷς οὔθ' ὅστις εἶ; †
ΠΕ. Πενθεύς, Ἀγαύης παῖς, πατρὸς δ' Ἐχίονος.
ΔΙ. ἐνδυστυχῆσαι τοὔνομ' ἐπιτήδειος εἶ.
ΠΕ. χώρει· καθείρξατ' αὐτὸν ἱππικαῖς πέλας
φάτναισιν, ὡς ἂν σκότιον εἰσορᾷ κνέφας.
ἐκεῖ χόρευε· τάσδε δ' ἃς ἄγων πάρει
κακῶν ξυνεργοὺς ἢ διεμπολήσομεν,
ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπους
παύσας ἐφ' ἱστοῖς δμωίδας κεκτήσομαι.
ΔΙ. στείχοιμ' ἄν· ὅ τι γὰρ μὴ χρεών, οὔτοι χρεὼν
παθεῖν· ἀτάρ τοι τῶνδ' ἄποιν' ὑβρισμάτων
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κεῖνον ἐς δεσμοὺς ἄγεις.

503. **με** C^2; *μου* P C^1.

505. **ὁ** is inserted by Kirchhoff.

506. **οὐκ . . . εἶ** P C; *οὐκ . . . ἔθ' ὅστις εἶ* Elms.; *οὐδ' ὃ δρᾷς* Reiske; *ὃ τίσεις* Schöne; *ὅ τι ζῇς* Dind.; *οὐκ οἶσθ' ἀτίζων οὔθ' ὃ δρᾷς οὔθ' ὅστις εἶ* Wecklein; *τοῦθ' ὅστις εἶ* Macnaghten; *οὐκ οἶσθ' ὅτι ζεῖς οὐδ' ὁρᾷς, οὔθ' ὅστις εἶ*—with aposiopesis Munro; *ὃ βάζεις οὔθ' ὃ δρᾷς* Cobet; I formerly conjectured *ἆρ' εἰσέτι ζῇς* on the principle that Pseudogreg. 279 has this rare word, which does not occur elsewhere in the dramas out of which he composed his *cento*. On this principle I still adhere to *ἄρδην* in 1352; but I have thought it better here to present the corrupt text obelised.

513. **κτύπους** P; *κτύπου* C, which is probably a correction; I give *κτύπους* on the principle *Proclivi lectioni praestat ardua*, when the hard reading is quite susceptible of explanation.

514. **παύσας** P; *πάσας* C.

515. **οὔτοι** Porson; *οὔτε* P; *οὔτι* C.

ΧΟΡΟΣ.

στροφὴ α΄.

Ἀχελῴου θύγατερ,
πότνι', εὐπάρθενε Δίρκα, σὺ γὰρ ἐν σαῖς
ποτε παγαῖς τὸ Διὸς βρέφος ἔλαβες,
ὅτε μηρῷ πυρὸς ἐξ ἀθανάτου Ζεὺς
ὁ τεκὼν ἥρπασέ νιν, τάδ' ἀναβοάσας,
"ἴθι, Διθύραμβ', ἐμὰν ἄρσενα τάνδε βᾶθι
νηδύν·
ἀναφάνω σε τόδ', ὦ Βάκχιε, Θήβαις ὀνο-
μάζειν."
σὺ δέ μ', ὦ μάκαιρα Δίρκα, στεφαναφόρους
ἀπωθεῖ
θιάσους ἔχουσαν ἐν σοί. τί μ' ἀναίνει; τί
με φεύγεις;
ἔτι ναὶ τὰν βοτρυώδη Διονύσου χάριν οἴνας
ἔτι σοι
τοῦ Βρομίου μελήσει.

ἀντιστροφὴ α΄.

[οἵαν οἵαν ὀργὰν] ἀναφαίνει χθόνιον
γένος ἐκφύς τε δράκοντός ποτε Πενθεὺς,
ὃν Ἐχίων ἐφύτευσε χθόνιος,
ἀγριωπὸν τέρας, οὐ φῶτα βρότειον,

525. **ἀναβοάσας** P C; C has on *βρέφος* and on *ἀναβ.* a gloss *ἀντὶ μιᾶς* which means that the two syllables are metrically equivalent to one, but does not justify our giving *ἀναβώσας* with Nauck or *ἀμβοάσας* with Dindorf.

527. **ἀναφάνω** Elms.; *ἀναφανῶ* P C; *ἀναφαίνω* vulg.

538. On *οἵαν* C has a gloss *περισσόν*; see Comm.

φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς,
ὃς ἔμ' ἐν βρόχοισι τὰν τοῦ Βρομίου τάχα
ξυνάψει,
τὸν ἐμὸν δ' ἐντὸς ἔχει δώματος ἤδη θιασώταν
σκοτίαις κρυπτὸν ἐν εἱρκταῖς· ἐσορᾷς τάδ', ὦ
Διὸς παῖ
Διόνυσε, σοὺς προφήτας ἐν ἁμίλλαισιν ἀνάγ-
κας;
μόλε χρυσῶπα τινάσσων, ἄνα, θύρσον κατ'
Ὀλύμπου, φονίου δ'
ἀνδρὸς ὕβριν κατάσχες.

ἐπῳδός.

πόθι Νύσας ἄρα τᾶς θηροτρόφου θυρσοφορεῖς
θιάσους, ὦ Διόνυσ', ἢ κορυφαῖς Κωρυκιαις;
τάχα δ' ἐν ταῖς πολυδένδροισιν Ὀλύμπου
θαλάμαις, ἔνθα ποτ' Ὀρφεὺς κιθαρίζων
ξύναγεν δένδρεα μούσαις, ξύναγεν θῆρας
ἀγρώτας·
μάκαρ ὦ Πιερία,
σέβεταί σ' Εὔιος, ἥξει τε χορεύσων
ἅμα βακχεύμασι, τόν τ' ὠκυρόαν

545. **ὃς ἔμ' ἐν** Dobree; *ὅς με* P C.
547. C omits **δ'**.
549. **σκ. κρ. ἐν εἱρκταῖς** P C; it is easy to make this verse correspond exactly with the antistrophe by reading with Herm. *σκοτίαισι κρυπτὸν εἱρκταῖς*; but Ionics *a minori* in *anaclasis* may correspond to regular Ionic feet.
551. **σοὺς** C; *σὰς* P.
554. **Ὀλύμπου** Kirchhoff; *Ὄλυμπον* P C.
560. **ταῖς . . . θαλάμαις** Barnes; *ταῖς . . . θαλάμοις* P C. **πολυδένδροισιν** C[2]; *πολυδένδρεσιν* C[1]; *πολυδένδραισιν* P.
565. **μάκαρ** Herm.; *μάκαιρ'* P C.

διαβὰς Ἀξιὸν εἱλισσομένας μαινάδας
ἄξει,
Λυδίαν τε, τὸν εὐδαιμονίας
βροτοῖς ὀλβοδόταν,
πατέρα τε, τὸν ἔκλυον
εὔιππον χώραν ὕδασιν
καλλίστοισι λιπαίνειν.

ΔΙ. ἰώ,
κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
ἰὼ βάκχαι, ἰὼ βάκχαι.

ΧΟ. α′. τίς ὅδε, τίς, πόθεν ὅδ' ὁ κέλαδος ἀνά μ'
ἐκάλεσεν Εὐίου;

ΔΙ. ἰὼ ἰώ, πάλιν αὐδῶ,
ὁ Σεμέλας, ὁ Διὸς παῖς.

ΧΟ. β′. ἰὼ ἰὼ δέσποτα, δέσποτα,
μόλε νυν ἁμέτερον ἐς θίασον, ὦ
Βρόμιε, Βρόμιε, πέδον χθονὸς ἔνοσι πότ-
νια.
ἆ ἆ·
τάχα τὰ Πενθέως μέλαθρα διατινάξεται
πεσήμασιν.

ΧΟ. γ′. ὁ Διόνυσος ἀνὰ μέλαθρα· σέβετέ νιν.

ΧΟ. δ′. σέβομεν ὤ.
εἴδετε λάϊνα κίοσιν ἔμβολα
διάδρομα τάδε; Βρόμιος ἀλαλάξεται στέγας
ἔσω.

ΔΙ. ἅπτε κεραύνιον αἴθοπα λαμπάδα·
σύμφλεγε σύμφλεγε δώματα Πενθέως.

ΧΟ. ε′. ἆ ἆ·

585. **πέδον** P C; *πέδου* Elms.

πῦρ οὐ λεύσσεις οὐδ' αὐγάζεις
Σεμέλας ἱερὸν ἀμφὶ τάφον, ἅν
ποτε κεραυνόβολος ἔλιπε φλόγα
δίου βροντᾶς ;
δίκετε πεδόσε τρομερὰ σώματα,
δίκετε, μαινάδες·
ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι
μέλαθρα τάδε Διὸς γόνος.

ΔΙ. *βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμέναι φόβῳ*
πρὸς πέδῳ πεπτώκατ' ; ᾔσθησθ', ὡς ἔοικε, Βακχίου
διατινάξαντος τὸ Πενθέως· ἀλλ' ἄγ', ἐξανίστατε
σῶμα, καὶ θαρσεῖτε, σάρκας ἐξαμείψασαι τρόμον.

ΧΟ. *ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,*
ὡς ἐσεῖδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

ΔΙ. *εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,*
Πενθέως ὡς ἐς σκοτεινὰς ὁρκάνας πεσούμενος ;

ΧΟ. *πῶς γὰρ οὔ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις ;*
ἀλλὰ πῶς ἠλευθερώθης ἀνδρὸς ἀνοσίου τυχών ;

596. **αὐγάζεις** Nauck ; *αὐγάζει* P C omitting one of two *σσ* as in 1060.

599. **σώματα** Etymologicum Magnum and Schol. on Phoen. 641 ; *δώματα* P C.

601. **τιθεὶς** C ; *τίθη* corrected to *τίθει* P.

602. C adds *Διόνυσος* which is clearly a gloss.

606. **διατινάξαντος . . . ἐξανίστατε** Schöne ; *διατινάξαντος δῶμα πενθέως ἀλλ' ἐξανίστατε* P C ; *δ. τὰ Πενθέως δώματ', ἀλλ' ἀνίστατε* Musgrave.

607. **σάρκας . . . τρόμον** P C ; *σάρκας . . . τρόμου* Reiske, Musgrave ; *σαρκὸς . . . τρόμον* vulg.

ΔΙ. αὐτὸς ἐξέσωσ᾽ ἐμαυτὸν ῥᾳδίως ἄνευ πόνου.
ΧΟ. οὐδέ σου ξυνῆψε χεῖρα δεσμίοισιν ἐν βρόχοις;
ΔΙ. ταῦτα καὶ καθύβρισ᾽ αὐτὸν, ὅτι με δεσμεύειν δοκῶν
οὔτ᾽ ἔθιγεν οὔθ᾽ ἥψαθ᾽ ἡμῶν, ἐλπίσιν δ᾽ ἐβόσκετο.
πρὸς φάτναις δὲ ταῦρον εὑρὼν, οὗ καθεῖρξ᾽ ἡμᾶς ἄγων,
τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,
θυμὸν ἐκπνέων, ἱδρῶτα σώματος στάζων ἄπο,
χείλεσιν διδοὺς ὀδόντας· πλησίον δ᾽ ἐγὼ παρὼν
ἥσυχος θάσσων ἔλευσσον· ἐν δὲ τῷδε τῷ χρόνῳ
ἀνετίναξ᾽ ἐλθὼν ὁ Βάκχος δῶμα, καὶ μητρὸς τάφῳ
πῦρ ἀνῆψ᾽· ὁ δ᾽, ὡς ἐσεῖδε, δώματ᾽ αἴθεσθαι δοκῶν
ᾗσσ᾽ ἐκεῖσε κᾆτ᾽ ἐκεῖσε, δμωσὶν Ἀχελῷον φέρειν
ἐννέπων, ἅπας δ᾽ ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.
διαμεθεὶς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότος,
ἵεται ξίφος κελαινὸν ἁρπάσας δόμων ἔσω.
κᾆθ᾽ ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,

622. **θάσσων** P; *θᾶσσον* C.

φάσμ' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὡρμημένος
ᾖσσε κἀκέντει φαεννὸν αἰθέρ', ὡς σφάζων ἐμέ.
πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαίνεται·
δώματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἅπαν
πικροτάτους ἰδόντι δεσμοὺς τοὺς ἐμούς· κόπου δ' ὕπο
διαμεθεὶς ξίφος παρεῖται. πρὸς θεὸν γὰρ ὢν ἀνὴρ
ἐς μάχην ἐλθεῖν ἐτόλμησ'· †ἥσυχος δ' ἐκ βάκχας ἄγων†
δωμάτων ἥκω πρὸς ὑμᾶς Πενθέως οὐ φροντίσας.
ὡς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
ἐς προνώπι' αὐτίχ' ἥξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;

630. **φάσμ'** Jacobs; *φῶς* P C; *φῶτ'* has not been suggested, yet when we consider the simplicity of the Euripidean style it is far from improbable; *φῶτ'* 'a man' seems to me more Euripidean than *φάσμα*; the neut. *τοῦθ'* following emphasises that fact that the 'man' was only a semblance.

631. **αἰθέρ'** is supplied by Canter. We can only suppose that by some curious oversight both the *codices* overlooked this word which certainly comes from Eur., just as C overlooked the equally essential *παρεῖται* in 635.

636. I have thought it better to present to my readers the corrupt words of the mss than to put before them a conjecture which however convenient has no real basis. Bothe's *ἥσυχος δ' ἐκβὰς ἐγὼ* has been generally accepted, but I have not the least confidence that it comes from Eur. Now we have only to suppose that a copyist wrote *ησ* twice over, and we have a very

ῥᾳδίως γὰρ αὐτὸν οἴσω, κἂν πνέων ἔλθῃ μέγα·
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σώφρον' εὐοργησίαν.
ΠΕ. πέπονθα δεινά· διαπέφευγέ μ' ὁ ξένος,
ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἔα ἔα.
ὅδ' ἐστὶν ἁνήρ· τί τάδε; πῶς προνώπιος
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς;
ΔΙ. στῆσον πόδ', ὀργῇ δ' ὑπόθες ἥσυχον πόδα.
ΠΕ. πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾷς;
ΔΙ. οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;
ΠΕ. τίς; τοὺς λόγους γὰρ ἐσφέρεις καινοὺς ἀεί.
ΔΙ. ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.
ΠΕ. ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν.
ΔΙ. * * * * * * * *
ΠΕ. κλῄειν κελεύω πάντα πύργον ἐν κύκλῳ.
ΔΙ. τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;

possible reading, ἐς μάχην ἐλθεῖν ἐτόλμησ'· εὖχος ἐς βάκχας δ' ἄγων, 'bringing victory to the bacchanals, I come before you recking nought of the (ruined) house of Pentheus.' Ald. actually has ἐτόλμ' ἥσυχος which would naturally represent ἐτόλμησ' εὖχος wrongly divided. The words εὖχος ἐς βάκχας are so closely connected together, signifying a 'Maenad-triumph,' that δ' is not really out of its place. The thing to remember is that Bothe's reading though quite suitable to the context does not afford grounds to account for the fact that if the poet wrote ἥσυχος δ' ἐκβὰς ἐγὼ our mss give us ἥσυχος δ' ἐκ βάκχας ἄγων, thus presenting, instead of a perfectly intelligible expression, words which violate the metre and are intelligible only on the hypothesis of a strange *tmesis*.

641. **ἀσκεῖν** C ; ἀρκεῖ P.

653. **κλῄειν** Elms. ; κλύειν P C^1 ; κλείειν C^2 ; a reading which makes for the theory (referred to on 235) that when the *Bacchae* was first committed to writing the distinction between ε and η as well as that between ο and ω had not yet begun to be general and well understood.

ΠΕ. *σοφὸς σοφὸς σύ, πλὴν ἃ δεῖ σ' εἶναι σοφόν.*
ΔΙ. *ἃ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφυν σοφός.*
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
ὃς ἐξ ὄρους πάρεστιν ἀγγελῶν τί σοι·
ἡμεῖς δέ σοι μενοῦμεν, οὐ φευξούμεθα.

ΑΓΓΕΛΟΣ.

Πενθεῦ, κρατύνων τῆσδε Θηβαίας χθονός,
ἥκω Κιθαιρῶν' ἐκλιπών, ἵν' οὔποτε
λευκῆς χιόνος ἀνεῖσαν εὐαγεῖς βολαί.
ΠΕ. *ἥκεις δὲ ποίαν προστιθεὶς σπουδὴν λόγου;*
ΑΓΓ. *βάκχας ποτνιάδας εἰσιδών, αἳ τῆσδε γῆς*
οἴστροισι λευκὸν κῶλον ἐξηκόντισαν,
ἥκω φράσαι σοὶ καὶ πόλει χρῄζων, ἄναξ,
ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησίᾳ
φράσω τὰ κεῖθεν, ἢ λόγον στειλώμεθα.
τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,
καὶ τοὐξύθυμον καὶ τὸ βασιλικὸν λίαν.
ΠΕ. *λέγ', ὡς ἀθῷος ἐξ ἐμοῦ πάντως ἔσει·*
τοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεών.
ὅσῳ δ' ἂν εἴπῃς δεινότερα βακχῶν πέρι,
τοσῷδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας

655. **σοφός** Porson; *σοφὸς εἶ* P C; Porson's correction is probably right, but his citing Pseudogreg. 1575 *σοφὸς, σοφὸς σὺ* is irrelevant because the *Christus Patiens* does not admit trisyllabic feet; therefore if Pseudogreg. had found *σοφὸς εἶ* he was bound to remodel the expression in accordance with his own metrical principles.

663. **δὲ ποίαν** Schäfer; *δ' ὁποίαν* P C.

669. **τὰ κεῖθεν** Brunck; *τἀκεῖθεν* P C, another remarkable instance of their ignorance of metre.

γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.
ΑΓΓ. ἀγελαῖα μὲν βοσκήματ᾽ ἄρτι πρὸς λέπας
μόσχων ὑπεξήκριζον, ἡνίχ᾽ ἥλιος
ἀκτῖνας ἐξίησι θερμαίνων χθόνα.
ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὧν ἦρχ᾽ ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαύη σή, τρίτου δ᾽ Ἰνὼ χοροῦ.
ηὗδον δὲ πᾶσαι σώμασιν παρειμέναι,
αἱ μὲν πρὸς ἐλάτης νῶτ᾽ ἐρείσασαι φόβην,
αἱ δ᾽ ἐν δρυὸς φύλλοισι πρὸς πέδῳ κάρα
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῄς
ᾠνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
θηρᾶν καθ᾽ ὕλην Κύπριν ἠρημωμένας.
ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
σταθεῖσα βάκχαις ἐξ ὕπνου κινεῖν δέμας,
μυκήμαθ᾽ ὡς ἤκουσε κεροφόρων βοῶν.
αἱ δ᾽ ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
ἀνῇξαν ὀρθαί, θαῦμ᾽ ἰδεῖν εὐκοσμίας,

678. For **μόσχων** Sandys proposes to read *βόσκων* or *μοχθῶν*. His chief objection to *μόσχων* is that it stands too far away from *βοσκήματα*, but the Greek writers are not nearly so sensitive about the order of words as we are. Surely we have something at least as strange in the order of words in 684 where *ἐλάτης* certainly depends on *φόβην* not on *νῶτα*. See Comm. on 860 for more curious inversions of the natural order; and compare in Soph. Oed. R. 1251, *χὤπως μὲν ἐκ τῶνδ᾽ οὐκέτ᾽ οἶδ᾽* **ἀπόλλυται**; O.C. 1427, *τίς δὲ τολμήσει κλύων | τὰ τοῦδ᾽* **ἕπεσθαι** *τἀνδρός*; Perhaps the best instance in Greek of a violent *hyperbaton* is Ar. Thesm. 811 *οὐδ᾽* **ἂν κλέψασα** *γυνὴ* **ζεύγει** *κατὰ πεντήκοντα τάλαντα | ἐς πόλιν* **ἔλθοι τῶν δημοσίων** 'nor would a lady *ride in her chariot* to the town after *pilfering the public exchequer* to the tune of 50 talents.'

682. **τρίτου** C[1]; *τρίτη* P C[2]; here, it will be observed, C *uncorrected* has the right reading. Hence we may infer that the corrections of C were not mere emendations of the copyists but represent the readings of other mss.

688. **ἠρημωμένας** C; *ἠρεμωμένας* P; see on 653.

νέαι, παλαιαὶ, παρθένοι τ' ἔτ' ἄζυγες.
καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας,
νεβρίδας τ' ἀνεστείλανθ', ὅσαισιν ἁμμάτων
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.
αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι,
βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους
στεφάνους δρυός τε μίλακός τ' ἀνθεσφόρου.
θύρσον δέ τις λαβοῦσ' ἔπαισεν ἐς πέτραν,
ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·
ἄλλη δὲ νάρθηκ' ἐς πέδον καθῆκε γῆς,
καὶ τῇδε κρήνην ἐξανῆκ' οἴνου θεός·
ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν,
ἄκροισι δακτύλοισι διαμῶσαι χθόνα
γάλακτος ἑσμοὺς εἶχον· ἐκ δὲ κισσίνων
θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί·
ὥστ', εἰ παρῆσθα, τὸν θεὸν, τὸν νῦν ψέγεις,
εὐχαῖσιν ἂν μετῆλθες, εἰσιδὼν τάδε.
ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν,
ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια·

694. **ἔτ' ἄζυγες** Musgrave from Pseudogreg.; *τε κἄζυγες* P C; there has been found a German to reject this certain restoration; Usener proposes *σύζυγοί τε κἄζυγες.*

696. **ἁμμάτων** C; *ὀμμάτων* P.

698. **λιχμῶσιν** Heath; *λιχμῶσαν* C; *λιχμῶσαν γέναν* P.

701. **σπαργῶν** C; *σπαρτῶν* P.

708. **πώματος** C; *πόματος* P.

715. **κοινῶν** P; *καινῶν* C, which latter reading Pseudogreg. seems to recognise in 2213 *ὡς καινὰ πάντα θαυμάτων τ' ἐπάξια.*

καί τις πλάνης κατ᾽ ἄστυ καὶ τρίβων λόγων
ἔλεξεν εἰς ἅπαντας, ὦ σεμνὰς πλάκας
ναίοντες ὀρέων, θέλετε θηρασώμεθα
Πενθέως Ἀγαύην μητέρ᾽ ἐκ βακχευμάτων,
χάριν τ᾽ ἄνακτι θώμεθ᾽; εὖ δ᾽ ἡμῖν λέγειν
ἔδοξε, θάμνων δ᾽ ἐλλοχίζομεν φόβαις
κρύψαντες αὑτούς· αἱ δὲ τὴν τεταγμένην
ὥραν ἐκίνουν θύρσον ἐς βακχεύματα,
Ἴακχον ἀθρόῳ στόματι, τὸν Διὸς γόνον,
Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευσ᾽ ὄρος
καὶ θῆρες, οὐδὲν δ᾽ ἦν ἀκίνητον δρόμῳ.
κυρεῖ δ᾽ Ἀγαύη πλησίον θρώσκουσά μου·
κἀγὼ ᾽ξεπήδησ᾽, ὡς συναρπάσαι θέλων,
λόχμην κενώσας ἔνθ᾽ ἐκρυπτόμην δέμας.
ἡ δ᾽ ἀνεβόησεν, ὦ δρομάδες ἐμαὶ κύνες,
θηρώμεθ᾽ ἀνδρῶν τῶνδ᾽ ὕπ᾽· ἀλλ᾽ ἕπεσθέ μοι,
ἕπεσθε, θύρσοις διὰ χερῶν ὡπλισμέναι.
ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην
μόσχοις ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
καὶ τὴν μὲν ἂν προσεῖδες εὔθηλον πόριν
μυκωμένην ἔχουσαν ἐν χεροῖν δίκῃ,
ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν.
εἶδες δ᾽ ἂν ἢ πλευρ᾽ ἢ δίχηλον ἔμβασιν
ῥιπτόμεν᾽ ἄνω τε καὶ κάτω· κρεμαστὰ δὲ

721. **θώμεθ᾽** Elms.; *θῶμεν* P C.

722. **ἐλλοχίζομεν** C; *ἐλοχ.* P, omitting one of the ΛΛ as it omits one of cc in 1060.

738. **δίκῃ** Elms.; *δίκα* P C; *δίχα* Scaliger, whom Sandys and many modern edd. follow.

740. **πλευρ᾽** Barnes; *πλευραν* P C; perhaps *εἶδες δὲ πλευρ᾽ ἂν ἢ δίχ. ἔμβ.*

ἔσταζ᾽ ὑπ᾽ ἐλάταις ἀναπεφυρμέν᾽ αἵματι.
ταῦροι δ᾽ ὑβρισταὶ κἀς κέρας θυμούμενοι
τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας,
μυριάσι χειρῶν ἀγόμενοι νεανίδων.
θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ
ἢ σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.
χωροῦσι δ᾽ ὥστ᾽ ὄρνιθες ἀρθεῖσαι δρόμῳ
πεδίων ὑποτάσεις, αἳ παρ᾽ Ἀσωποῦ ῥοαῖς
εὔκαρπον ἐκβάλλουσι Θηβαίων στάχυν,
Ὑσίας τ᾽ Ἐρυθράς θ᾽, αἳ Κιθαιρῶνος λέπας
νέρθεν κατῳκήκασιν, ὥστε πολέμιοι,
ἐπεσπεσοῦσαι πάντ᾽ ἄνω τε καὶ κάτω
διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,
ὁπόσα δ᾽ ἐπ᾽ ὤμοις ἔθεσαν, οὐ δεσμῶν ὕπο
προσείχετ᾽, οὐδ᾽ ἔπιπτεν ἐς μέλαν πέδον,
* * * * * * * *
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
πῦρ ἔφερον, οὐδ᾽ ἔκαιεν, οἱ δ᾽ ὀργῆς ὕπο
εἰς ὅπλ᾽ ἐχώρουν, φερόμενοι βακχῶν ὕπο·
οὗπερ τὸ δεινὸν ἦν θέαμ᾽ ἰδεῖν, ἄναξ.
τὰς μὲν γὰρ οὐχ ἥμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
ἐτραυμάτιζον κἀπενώτιζον φυγῇ
γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.
πάλιν δ᾽ ἐχώρουν ὅθεν ἐκίνησαν πόδα,

747. **σὲ ξυνάψαι** C ; *ἢ σὺ ξυνάψαις* P² ; *σὺ ξυνάψαι* P¹.
755. After this verse C (with of course its Paris apographs) fails us.
756. After this verse we must either mark a lacuna or understand *παρῆν αὐταῖς* after *σίδηρος* ; see Comm.
758. **ἔκαιεν** Elms. ; *ἐκαίεθ᾽* P ; *ἔκαι᾽ ἔθ᾽* Bernhardy.
761. **τὰς** Barnes ; *τᾶς* P.

κρήνας ἐπ' αὐτὰς, ἃς ἀνῆκ' αὐταῖς θεός.
νίψαντο δ' αἷμα, σταγόνα δ' ἐκ παρηίδων
γλώσσῃ δράκοντες ἐξεφαίδρυνον χροός.
τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ὦ δέσποτα,
δέχου πόλει τῇδ', ὡς τά τ' ἄλλ' ἐστὶν μέγας,
κἀκεῖνό φασιν αὐτὸν, ὡς ἐγὼ κλύω,
τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

ΧΩ. ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους
ἐς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται·
Διόνυσος ἥσσων οὐδενὸς θεῶν ἔφυ.

ΠΕ. ἤδη τόδ' ἐγγὺς, ὥστε πῦρ, ὑφάπτεται
ὕβρισμα βακχῶν, ψόγος ἐς Ἕλληνας μέγας.
ἀλλ' οὐκ ὀκνεῖν δεῖ· στεῖχ' ἐπ' Ἠλέκτρας ἰὼν
πύλας· κέλευε πάντας ἀσπιδηφόρους
ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας,
πέλτας θ' ὅσοι πάλλουσι, καὶ τόξων χερὶ
ψάλλουσι νευρὰς, ὡς ἐπιστρατεύσομεν
βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,
εἰ πρὸς γυναικῶν πεισόμεσθ' ἃ πάσχομεν.

ΔΙ. πείθει μὲν οὐδὲν, τῶν ἐμῶν λόγων κλύων,
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὔ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῷ,
ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται
κινοῦντα βάκχας εὐίων ὀρῶν ἄπο.

ΠΕ. οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὼν

778. **ὑφάπτεται** Pseudogreg. 2227 ; *ἐφάπτεται* P.
791. **κινοῦντα** Canter ; *κινοῦντι* P.

σώσει τόδ'; ἢ σοι πάλιν ἀναστρέψω δίκην.
ΔΙ. *θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος*
πρὸς κέντρα λακτίζοιμι, θνητὸς ὢν θεῷ.
ΠΕ. *θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαι,*
πολὺν ταράξας ἐν Κιθαιρῶνος πτυχαῖς.
ΔΙ. *φεύξεσθε πάντες, καὶ τόδ' αἰσχρὸν, ἀσπίδας*
θύρσοισι βακχῶν ἐκτρέπειν χαλκηλάτους.
ΠΕ. *ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ,*
ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται.
ΔΙ. *ὦ τᾶν, ἔτ' ἔστιν εὖ καταστῆσαι τάδε.*
ΠΕ. *τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;*
ΔΙ. *ἐγὼ γυναῖκας δεῦρ' ὅπλων ἄξω δίχα.*
ΠΕ. *οἴμοι· τόδ' ἤδη δόλιον ἔς με μηχανᾷ.*
ΔΙ. *ποῖόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς;*
ΠΕ. *ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἀεί.*
ΔΙ. *καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.*
ΠΕ. *ἐκφέρετέ μοι δεῦρ' ὅπλα. σὺ δὲ παῦσαι λέγων.*
ΔΙ. *ἆ·*
βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν;
ΠΕ. *μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμόν.*
ΔΙ. *τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;*
ΠΕ. *λυπρῶς νιν εἰσίδοιμ' ἂν ἐξῳνωμένας;*

801. **ὃς** Musgr.; *ὡς* P; see on 235.

802. **ὦ τᾶν** Scal.; *ὅταν*, a reading which illustrates two characteristic sources of error in P: a tendency to confuse *ο* and *ω*, and an ignorance of quantity.

808. **ἴσθι** Musgr.; *ἔστι* P.

814. Prof. Palmer would read *λαμπρῶς* for *λυπρῶς*, omitting the mark of interrogation; and indeed there is much in the use of *λαμπρός* 'evident,' 'unmistakable,' sometimes even almost 'violent' (Heracl. 280), which would justify *λαμπρῶς ἐξ.* = 'flown with wine wildly' or 'beyond all disguise.'

ΔΙ. *ὅμως δ' ἴδοις ἂν ἡδέως ἅ σοι πικρά ;*
ΠΕ. *σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.*
ΔΙ. *ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθῃς λάθρα.*
ΠΕ. *ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.*
ΔΙ. *ἄγωμεν οὖν σε, κἀπιχειρήσεις ὁδῷ ;*
ΠΕ. *ἄγ' ὡς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.*
ΔΙ. *στεῖλαί νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.*
ΠΕ. *τί δὴ τόδ' ; ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ ;*
ΔΙ. *μή σε κτάνωσιν, ἢν ἀνὴρ ὀφθῇς ἐκεῖ.*
ΠΕ. *εὖ γ' εἶπας αὐτὸ, καί τις εἶ πάλαι σοφός.*
ΔΙ. *Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.*
ΠΕ. *πῶς οὖν γένοιτ' ἂν ἃ σύ με νουθετεῖς καλῶς ;*
ΔΙ. *ἐγὼ στελῶ σε, δωμάτων ἔσω μολών.*
ΠΕ. *τίνα στολήν ; ἦ θῆλυν ; ἀλλ' αἰδώς μ' ἔχει.*
ΔΙ. *οὐκέτι θεατὴς μαινάδων πρόθυμος εἶ.*
ΠΕ. *στολὴν δὲ τίνα φῂς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν ;*
ΔΙ. *κόμην μὲν ἐπὶ σῷ κρατὶ ταναὸν ἐκτενῶ.*
ΠΕ. *τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι ;*
ΔΙ. *πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.*
ΠΕ. *ἦ καί τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί ;*
ΔΙ. *θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας.*
ΠΕ. *οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολήν.*
ΔΙ. *ἀλλ' †αἷμα θήσεις† ξυμβαλὼν βάκχαις μάχην.*

816. **γ'** Ald. ; *δ'* P.
817. **ἔλθῃς** Pierson ; *θέλῃς* P.
820. **δέ σοι φθονῶ** Nauck ; *δέ σ' οὐ φθονῶ* P.
821. **νυν** Canter ; *νιν* P.
828. **ἦ** Ald. ; *ἤ* P.
829. P gives *μενάδων*, as in 661 and 1219 it gives *κιθερῶν'* for *Κιθαιρῶν'*.
833. **κάρᾳ** Barnes ; *κάρα* P.
837. **αἷμα θήσεις** P, which cannot be right ; *εὖ μαθήσει* Nauck ; *εὐμαθὴς εἶ ξυμβαλὼν* Housman ; *αἷμα δεύσεις* Wecklein ; *αἷμα θύσεις*

ΠΕ. ὀρθῶς· μολεῖν χρὴ πρῶτον ἐς κατασκοπήν.
ΔΙ. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
ΠΕ. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών;
ΔΙ. ὁδοὺς ἐρήμους ἴμεν· ἐγὼ δ' ἡγήσομαι.
ΠΕ. πᾶν κρεῖσσον ὥστε μὴ 'γγελᾶν βάκχας ἐμοί.
ἐλθών γ' ἐς οἴκους ἂν δοκῇ βουλεύσομαι.
ΔΙ. ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα.
ΠΕ. στείχοιμ' ἄν· ἢ γὰρ ὅπλ' ἔχων πορεύσομαι,
ἢ τοῖσι σοῖσι πείσομαι βουλεύμασιν.
ΔΙ. γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται·
ἥξει δὲ βάκχας, οὗ θανὼν δώσει δίκην.
Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἶ πρόσω.
τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,
ἐνεὶς ἐλαφρὰν λύσσαν· ὡς φρονῶν μὲν εὖ
οὐ μὴ θελήσῃ θῆλυν ἐνδῦναι στολήν,
ἄρσην πεφυκὼς καὶ γένους ἐξ ἄρσενος,
ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
χρῄζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
γυναικόμορφον ἀγόμενον δι' ἄστεως
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἷσι δεινὸς ἦν.
ἀλλ' εἶμι κόσμον ὅνπερ εἰς Ἅιδου λαβὼν
ἄπεισι, μητρὸς ἐκ χεροῖν κατασφαγείς,
Πενθεῖ προσάψων· γνώσεται δὲ τὸν Διὸς

Sandys, who compares *θύσω φόνον* 796, but who reads *αἷμα θήσεις* in his text; see Comm.

842. **'γγελᾶν** Reiske; *γελᾶν* P.

843. **ἐλθών γ'** Nauck, Sandys; *ἐλθόντ' . . . βουλεύσομαι* P and Wecklein; *ἐλθόντ' . . . βουλεύσομεν* or *ἐλθὼν . . . βουλεύσομαι* most edd. For **ἂν** P has *ἄν*.

844. **εὐτρεπὲς** Canter; *εὐπρεπὲς* P.

852. **θελήσῃ** Ald.; *θελήσει* P. After this verse should be inserted the verse from Suidas usually read after 836, where see Comm.

Διόνυσον ὃς πέφυκεν ἐν τέλει, θεὸς
δεινότατος ἀνθρώποισι δ' ἠπιώτατος.

ΧΟΡΟΣ.

στροφή.

ἆρ' ἐν παννυχίοις χοροῖς
θήσω ποτὲ λευκὸν
πόδ' ἀναβακχεύουσα, δέραν
εἰς αἰθέρα δροσερὸν
ῥίπτουσ', ὡς νεβρὸς χλοεραῖς
ἐμπαίζουσα λείμακος ἁδοναῖς,
ἡνίκ' ἂν φοβερὸν φύγῃ
θήραμ' ἔξω φυλακᾶς
εὐπλέκτων ὑπὲρ ἀρκύων,
θωΰσσων δὲ κυναγέτας
ξυντείνῃ δρόμημα κυνῶν,
μόχθοις τ' ὠκυδρόμοις τ' ἀελλαῖς

860, 861. **ὃς . . . ἠπιώτατος** P Ald. Most modern edd. craving a verbal antithesis in addition to the antithesis of thought between Dion. as a god and Dion. as the author of wine and a factor in human enjoyment have re-written the passage, reading for *ἐν τέλει* some such words as *ἐν ἀτελεῖ* (Munro), *ἐνστάταις* (Nauck), *ἐγγελῶσι* (Meineke), *ἀνοσίοις* (Dobree); and for *ἀνθρώποισι* some such word as *εὐνοοῦσι, εὐαγοῦσι, εὐσεβοῦσι, εὐτρόποισι.* The worst of all these attempts (perhaps indeed the worst suggestion ever made on a classical text) is that of Wecklein who prints in his text *ὃς πέφυκεν* **ἐλλέροις** *θεὸς | δεινότατος, ἐννόμοισι δ' ἠπιώτατος* (for which see Comm.) Perhaps the best suggestion which has been made for the correction of a text which needs no correction is that of Mr. Lendrum who for *ἐν τέλει* proposes *εἰ* (or *ᾧ*) *θέλει.*

873. **ὠκυδρόμοις τ' ἀελλαῖς** P; *ὠκυδρόμοις ἀελλὰς* Herm. followed by Sandys and most modern edd.

θρώσκει πεδίον
παραποτάμιον, ἁδομένα
βροτῶν ἐρημίαις
σκιαροκόμου τ' ἐν ἔρνεσιν ὕλας.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεῖρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
ὅ τι καλὸν φίλον ἀεί.

ἀντιστροφή.

ὁρμᾶται μόλις, ἀλλ' ὅμως
πιστόν τι τὸ θεῖον
σθένος· ἀπευθύνει δὲ βροτῶν
τούς τ' ἀγνωμοσύναν
τιμῶντας καὶ μὴ τὰ θεῶν
αὔξοντας ξὺν μαινομένᾳ δοκᾷ.
κρυπτεύουσι δὲ ποικίλως
δαρὸν χρόνου πόδα καὶ
θηρῶσιν τὸν ἄσεπτον. οὐ
γὰρ κρεῖσσόν ποτε τῶν νόμων
γιγνώσκειν χρὴ καὶ μελετᾶν.
κούφα γὰρ δαπάνα νομίζειν
ἰσχὺν τόδ' ἔχειν,
ὅ τι ποτ' ἄρα τὸ δαιμόνιον,

876. **σκ. τ' ἐν ἔρνεσιν** Ald.; *σκ. θ' ἔρνεσιν* P; *σκιαροκόμοιό τ' ἔρνεσιν* Nauck and Wecklein who quotes *ἀβροπλούτοιο* from Iph. T. 1147.

883. **τι** was inserted by Nauck.

887. **δοκᾷ** Davies; *δόξᾳ* P; cp. Aesch. Agam. 421 where for *δόξαι* edd. now read with Herm. *δοκαί*.

τό τ' ἐν χρόνῳ μακρῷ
νόμιμον ἀεὶ φύσει τε πεφυκός.
τί τὸ σοφὸν ἢ τί τὸ κάλλιον
παρὰ θεῶν γέρας ἐν βροτοῖς
ἢ χεῖρ' ὑπὲρ κορυφᾶς
τῶν ἐχθρῶν κρείσσω κατέχειν;
ὅ τι καλὸν φίλον ἀεί.

ἐπῳδός.

εὐδαίμων μὲν ὃς ἐκ θαλάσσας
ἔφυγε χεῖμα, λιμένα δ' ἔκιχεν·
εὐδαίμων δ' ὃς ὕπερθε μόχθων
ἐγένεθ'· ἕτερα δ' ἕτερος ἕτερον
ὄλβῳ καὶ δυνάμει παρῆλθεν.
μυρίαι δὲ μυρίοισιν
ἔτ' εἴσ' ἐλπίδες· αἱ μὲν
τελευτῶσιν ἐν ὄλβῳ
βροτοῖς, αἱ δ' ἀπέβησαν·
τὸ δὲ κατ' ἦμαρ ὅτῳ βίοτος
εὐδαίμων, μακαρίζω.

ΔΙ. *σὲ τὸν πρόθυμον ὄνθ' ἃ μὴ χρεὼν ὁρᾶν*
[σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,]
ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,
σκευὴν γυναικὸς μαινάδος βάκχης ἔχων,
μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος·

905. **ἕτερα** Elms.; *ἑτέρα* P.
913. This verse was probably inserted in the interests of the construction by some copyist who did not understand the idiomatic use of *σὲ . . . ἔξιθι* which is illustrated in the Comm. P has *σπένδοντα* for *σπεύδοντα*.

πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ.
ΠΕ. καὶ μὴν ὁρᾶν μοι δύο μὲν ἡλίους δοκῶ,
δισσὰς δὲ Θήβας καὶ πόλισμ' ἑπτάστομον·
καὶ ταῦρος ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς,
καὶ σῷ κέρατε κρατὶ προσπεφυκέναι.
ἀλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.
ΔΙ. ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὢν οὐκ εὐμενής,
ἔνσπονδος ἡμῖν· νῦν δ' ὁρᾷς ἃ χρή σ' ὁρᾶν.
ΠΕ. τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἰνοῦς στάσιν,
ἢ τὴν Ἀγαύης ἑστάναι, μητρός γ' ἐμῆς;
ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὁρῶν.
ἀλλ' ἐξ ἕδρας σοι πλόκαμος ἐξέστηχ' ὅδε,
οὐχ ὡς ἐγώ νιν ὑπὸ μίτρᾳ καθήρμοσα.
ΠΕ. ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ
καὶ βακχιάζων ἐξ ἕδρας μεθώρμισα.
ΔΙ. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα.
ΠΕ. ἰδού, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.
ΔΙ. ζῶναί τέ σοι χαλῶσι, κοὐχ ἑξῆς πέπλων
στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.
ΠΕ. κἀμοὶ δοκοῦσι παρά γε δεξιὸν πόδα·
τἀνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.
ΔΙ. ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,

917. **μορφῇ μιᾷ** P; *μορφὴν μιᾷ* most edd., who do not however correct a much more confusing collocation of cases in 684, because there no easy remedy suggests itself, while nothing is easier (nor more unscientific) than to change *μορφῇ* to *μορφὴν*; Sandys rightly retains *μορφῇ*, Wecklein reads *μορφὴν*.

921. **κέρατε** Brodaeus; *κέρατα* P; *κέρᾳ τε* Ald.

928. **ἕδρας σοι.** P gives *ἕδρασοι* (with another *σ* superscr.) as in 1060 it gives *ὅσοι* for *ὅσσοις*; by a similar error in 944 we find *αἵρει νιν* for *αἵρειν νιν*; by the converse error we have in 951 *τᾶν νυμφῶν* for *τὰ Νυμφῶν*.

ὅταν παρὰ λόγον σώφρονας βάκχας ἴδῃς.
ΠΕ. πότερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ,
ἢ τῇδε, βάκχῃ μᾶλλον εἰκασθήσομαι;
ΔΙ. ἐν δεξιᾷ χρὴ χἄμα δεξιῷ ποδὶ
αἴρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.
ΠΕ. ἆρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς
αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν;
ΔΙ. δύναι' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἵας σε δεῖ.
ΠΕ. μοχλοὺς φέρωμεν, ἢ χεροῖν ἀνασπάσω
κορυφαῖς ὑποβαλὼν ὦμον ἢ βραχίονα;
ΔΙ. μὴ σύ γε τὰ Νυμφῶν διολέσῃς ἱδρύματα
καὶ Πανὸς ἕδρας, ἔνθ' ἔχει συρίγματα.
ΠΕ. καλῶς ἔλεξας. οὐ σθένει νικητέον
γυναῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.
ΔΙ. κρύψει σὺ κρύψιν ἥν σε κρυφθῆναι χρεὼν
ἐλθόντα δόλιον μαινάδων κατάσκοπον.
ΠΕ. καὶ μὴν δοκῶ σφᾶς ἐν λόχμαις ὄρνιθας ὣς
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἕρκεσιν.
ΔΙ. οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·
λήψει δ' ἴσως σφᾶς, ἢν σὺ μὴ ληφθῇς πάρος.
ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χθονός·
μόνος γάρ εἰμ' αὐτῶν ἀνὴρ τολμῶν τόδε.
ΔΙ. μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος·
τοιγάρ σ' ἀγῶνες ἀναμένουσιν, οὓς ἐχρῆν.
ἕπου δέ· πομπὸς δ' εἶμ' ἐγὼ σωτήριος.

940, 941. These verses are added in the margin in P.
952. **Πανὸς** Brodaeus; *καπνὸς* P.
955. **κρυφθῆναι** Ald.; *κρυφῆναι* P; *κρυβῆναι* Pseudogreg.
962. **εἰμ'** Ald.; *εἶμ'* P; Elms. would read *αὐτῶν εἰμ'*, but for similar want of caesura cp. 1125, Iph. T. 943, Hec. 355, Andr. 397.

κεῖθεν δ' ἀπάξει σ' ἄλλος. ΠΕ. ἡ τεκοῦσά γε.
ΔΙ. ἐπίσημον ὄντα πᾶσιν. ΠΕ. ἐπὶ τόδ' ἔρχομαι.
ΔΙ. φερόμενος ἥξεις. ΠΕ. ἁβρότητ' ἐμὴν λέγεις.
ΔΙ. ἐν χερσὶ μητρός. ΠΕ. καὶ τρυφᾶν μ' ἀναγκάσεις.
ΔΙ. τρυφάς γε τοιάσδ'. ΠΕ. ἀξίων μὲν ἅπτομαι.
ΔΙ. δεινὸς σὺ δεινὸς κἀπὶ δείν' ἔρχει πάθη,
ὥστ' οὐρανῷ στηρίζον εὑρήσεις κλέος,
ἔκτειν', Ἀγαύη, χεῖρας, αἵ θ' ὁμόσποροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
τόνδ' εἰς ἀγῶνα μέγαν· ὁ νικήσων δ' ἐγὼ
καὶ Βρόμιος ἔσται· τἄλλα δ' αὐτὸ σημανεῖ.

ΧΟΡΟΣ.

στροφή.

ἴτε θοαὶ Λύσσας κύνες ἴτ' εἰς ὄρος,
θίασον ἔνθ' ἔχουσι Κάδμου κόραι,
ἀνοιστρήσατέ νιν ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ,
μαινάδων * κατάσκοπον λυσσώδη.
μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας
ἢ σκόλοπος ὄψεται
δοκεύοντα, μαινάσιν δ' ἀπύσει
"τίς ὅδε Καδμείων μαστὴρ ὀριδρόμων ἐς ὄρος ὄρος ἔμολεν,
ἔμολεν, ὦ βάκχαι;

981. The metre indicates the want of a syllable; *ἄσκοπον σκόπον* Fix; *ἐπὶ κατάσκοπον* Thompson and Wecklein; perh. *ἡμεροσκόπον*.
986. **ὀριδρόμων** Kirchhoff; *ὀριοδρόμων* P.

τίς ἄρα νιν ἔτεκεν;
οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφυ,
λεαίνας δέ τινος ὅδ' ἢ Γοργόνων Λιβυσσᾶν
γένος."
ἴτω δίκα φανερὸς, ἴτω ξιφηφόρος 992
φονεύουσα λαιμῶν διαμπὰξ
τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος γόνον
γηγενῆ·

ἀντιστροφή.

ὃς ἀδίκῳ γνώμᾳ παρανόμῳ τ' ὀργᾷ 997
περὶ σὰ, Βάκχι', ὄργια ματρός τε σᾶς
μανείσᾳ πραπίδι παρακόπῳ τε λήματι στέλ-
λεται,
τὰν ἀνίκατον ὡς κρατήσων βίᾳ. 1001
γνώμαν σώφρον' ἀθάνατον ἀπροφασίστ-
ως ἐς τὰ θεῶν ἔφυ
βρότειόν τ' ἔχειν ἄλυπος βίος.

993. **λαιμῶν** Tyrwhitt; *δαίμων* P Ald.; so in 1014.

996. **γόνον** P, which Elms. changed to *τόκον* comparing 1016, but there is no reason why the poet should not have used a different word in each passage, as the ms represents him to have done.

998. **περὶ . . . σᾶς** Scaliger; *περὶ βάκχι'* P; *περὶ τὰ βάκχι'* Ald.; *περὶ τὰ βάκχι' ὄργι' ἇς ματέρος* Herm.; *περὶ τὰ βάκχι' ὄργια τὰ ματρὸς ἇς* Schöne; *περὶ τὰ βάκχι' ὄργιά τε θεᾶς ματρὸς* Wecklein, who defends the position of the *τε* by passages like *φράζων ἅλωσιν Ἰλίου τ' ἀνάστασιν* Aesch. Agam. 589. Elms. would avoid the necessity of subjecting *ὄργια* to *synizesis* by reading *ἔργα* instead of it.

1000. **μανείσᾳ** Brodaeus; *μανεῖσα* P.

1002. **γνώμαν . . . βίος** Ed. adopting *ἀθάνατον* from Matthiae and *βρότειον* from Schöne; *γνώμαν σώφρονα θάνατος ἀπροφάσιστος εἰς τὰ θεῶν ἔφυ βροτείῳ τ' ἔχειν ἄλυπος βίος* P; the change of *ἀπροφάσιστος* to *ἀπροφασίστως* is really no change at all, so often have we met in P the confusion between *ο* and *ω*; *ἃ θνατοῖς ἀπροφάσιστος*

τὸ σοφὸν οὐ φθόνῳ χαίρω θηρεύουσα, τὰ δ'
ἕτερα μεγάλα 1006
φανέρ' ἄγοντ' ἀεὶ
ἐπὶ τὰ καλὰ βίον,
ἆμαρ ἐς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν·
τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόντα τιμᾶν
θεούς. 1010
ἴτω δίκα φανερὸς, ἴτω ξιφηφόρος
φονεύουσα λαιμῶν διαμπὰξ
τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος τόκον
γηγενῆ.

ἐπῳδός.

φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν [δράκων] 1017
ἤπου πυριφλέγων ὁρᾶσθαι λέων.
ἴθ', ὦ βάκχε θὴρ, θηραγρέτᾳ βακχᾶν 1020
[γελῶντι προσώπῳ] περίβαλε βρόχον θανά-
σιμον γελῶν
ἐπ' ἀγέλαν πεσόντα τὰν μαινάδων.

Herm.; *ἃ θνατοῖς ἀπροφασίστοις* Sandys and Wecklein. Sandys translates his own reading 'life becomes painless if we keep a temper befitting mortals, a temper which belongs to mortal men who are prompt in their obedience to things divine'; and Herm.'s, ''tis a painless life to keep a temper that is mortal and which amongst mortal men makes no excuse with regard to things divine.'

1006. **φθόνῳ** Ald.; *φθονῶ* P.

1007. **φανέρ' ἄγοντ' ἀεὶ** Fix, Wecklein, Sandys; *φανέρ' ἰόντ' ἀεὶ* Thompson; *φανερὰ τῶν ἀεὶ* P.

1017. I have bracketed *δράκων*; see Comm.

1020. **θὴρ** is inserted by Ed.; *ἴθ' ὦ βάκχε θηραγρότα* (*θηραγρέτα* Ald.) *βακχῶν* P; *θηραγρεύτα* Nauck; *θηραγρεύτᾳ* Dind. Wecklein, Sandys.

1021, 1022. **γελῶντι . . . μαινάδων** Ed. mainly on the suggestion of Paley; *βρόχον ἐπὶ θανάσιμον ἀγέλαν* Dindorf. **πεσόντα** P; *πεσόντι* vulg.

ΑΓΓΕΛΟΣ.

ὦ δῶμ', ὃ πρίν ποτ' ηὐτύχεις ἀν' Ἑλλάδα,
Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,
ὥς σε στενάζω, δοῦλος ὢν μέν, ἀλλ' ὅμως
[χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν].
ΧΟ. τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον;
ΑΓΓ. Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.
ΧΟ. ὦναξ Βρόμιε θεὸς θεὸς φαίνει μέγας.
ΑΓΓ. πῶς φῄς; τί τοῦτ' ἔλεξας; ἦ 'πὶ τοῖς ἐμοῖς
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;
ΧΟ. εὐάζω ξένα μέλεσι βαρβάροις·
οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.
ΑΓΓ. Θήβας δ' ἀνάνδρους ὧδ' ἄγεις * *
ΧΟ. ὁ Διόνυσος, ὁ Διόνυσος, οὐ Θῆβαι
κράτος ἔχουσ' ἐμόν.
ΑΓΓ ξυγγνωστὰ μέν σοι, πλὴν ἐπ' ἐξειργασμένοις
κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν.
ΧΟ. ἔνεπέ μοι, φράσον, τίνι μόρῳ θνήσκει
ἄδικος ἄδικά τ' ἐκπορίζων ἀνήρ;
ΑΓΓ ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς
λιπόντες ἐξέβημεν Ἀσωποῦ ῥοάς,
λέπας Κιθαιρώνειον εἰσεβάλλομεν
Πενθεύς τε κἀγώ, δεσπότῃ γὰρ εἱπόμην,
ξένος θ', ὃς ἡμῖν πομπὸς ἦν θεωρίας.

1029. Interpolated from the Medea, of which the interpolator was reminded by 1034 below.

1032. The repetition of θεὸς (for the sake of the metre) is due to Hermann. As arranged in the text the metre is dochmiac.

πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,
τά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο
σώζοντες, ὡς ὁρῷμεν οὐχ ὁρώμενοι.
ἦν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,
πεύκαισι συσκιάζον, ἔνθα μαινάδες
καθῆντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
κισσῷ κομήτην αὖθις ἐξανέστεφον,
αἱ δ' ἐκλιποῦσαι ποικίλ' ὡς πῶλοι ζυγὰ
βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.
Πενθεὺς δ' ὁ τλήμων, θῆλυν οὐχ ὁρῶν ὄχλον,
ἔλεξε τοιάδ'· ὦ ξέν', οὗ μὲν ἕσταμεν,
οὐκ ἐξικνοῦμαι μαινάδων ὄσσοις νόθων·

1048. **ποιηρὸν** Ald. ; *πικρὸν* P ; *χλοηρὸν* Pseudogreg. 676.

1049. **ἐκ ποδῶν** Pseudogreg. 1077 ; *ἐκποδὼν* P Ald.

1050. **ὁρῷμεν** Musgr. ; *ὁρῶμεν* P. For the sequence of moods compare v. 807.

1060. **ὄσσοις νόθων** Ed., who orig. conjectured *ὄσσοιν νόθων*, but now with Jebb and Sandys prefers *ὄσσοις νόθων* ; *ὅσοι νόθων* P Ald. ; P has made the mistake here attributed to that *codex* (leaving out one in the case of double letters) in 236, 252, 596, 722, 928, 944, 1100, 1104. Some of the other conjectures proposed here are criticised in the Comm. They are all vitiated by the fact that they are based on H. Stephens' fictitious Italian *codices* in which he stated that he found *ὅσον* and *μόθων*. The chief of them are *ὅποι μόθων* Musgr. ; *ὄσσοις μόθον* Heath ; *ὄσσοις ὅσον* Herm. ; *ὅσον ποθῶ* Elms. ; *ὅσαι μαθεῖν* Scaliger. To these may be added such conjectures as *ᾠστρημένων* which Wecklein prints in his text and which does not even pretend to have any kind of authority fictitious or otherwise ; *ᾠστρημένων* can be scanned and can be translated, and I suppose that there are at least a dozen other words of which as much might be said, and which would have as good a right to stand here.

I am gratified to see that Mr. Macnaghten, many of whose shrewd remarks on this play I have quoted, writes *Classical Review* vol. ii. p. 225 'The reading *ὄσσοιν νόθων* seems to me unquestionably right ; there is nothing to be said for the reading *ὅποι μόθων*.' I have shown in Comm. that *ὅποι μόθων* is certainly wrong.

ὄχθον δ' ἐπεμβὰς ἢ 'λάτην ὑψαύχενα
ἴδοιμ' ἂν ὀρθῶς μαινάδων αἰσχρουργίαν.
τοὐντεῦθεν ἤδη τοῦ ξένου τι θαῦμ' ὁρῶ.
λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
κατῆγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον·
κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς
τόρνῳ γραφόμενος περιφορὰν ἑλκεδρόμον,
ὣς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων
ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
Πενθέα δ' ἱδρύσας ἐλατίνων ὄζων ἔπι
ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
ἀτρέμα, φυλάσσων μὴ 'ναχαιτίσειέ νιν.
ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο,
ἔχουσα νώτοις δεσπότην ἐφήμενον.
ὤφθη δὲ μᾶλλον ἢ κατεῖδε μαινάδας·
ὅσον γὰρ οὔπω δῆλος ἦν θάσσων ἄνω,
καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι
Διόνυσος, ἀνεβόησεν, ὦ νεάνιδες,
ἄγω τὸν ὑμᾶς κἀμὲ τἀμά τ' ὄργια
γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.
καὶ ταῦθ' ἅμ' ἠγόρευε, καὶ πρὸς οὐρανὸν
καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.
σίγησε δ' αἰθήρ, σῖγα δ' ὕλιμος νάπη

1061. **ὄχθον . . . 'λάτην** Tyrwhitt ; *ὄχθων δ' ἐπ' ἐμβὰς εἰς ἐλάτην* P ; *ἐς ἐλάτην* Herm. ; *ἢ ἐλάτην* Schöne Wecklein Sandys.

1063. **τι θαῦμ'** P^2 ; *θαῦμ'* P^1 ; *θαυμάσθ'* Nauck ; *θέαμ'* Wecklein, who quotes 760 *οὗπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἄναξ.*

1066. **κυκλοῦτο** Ald. ; *κυκλοῦται* P.

1067. **ἑλκεδρόμον** Scaliger ; *περιφορᾶν ἕλκει δρόμον* P^1 ; *ἕλκη* P^2, Ald. ; *ἑλικοδρόμον* Reiske whom most modern edd. follow.

1084. **ὕλιμος** Pseudogreg. ; *εὔλειμος* P ; see Comm.

φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.
αἱ δ' ὠσὶν ἠχὴν οὐ σαφῶς δεδεγμέναι
ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.
ὁ δ' αὖθις ἐπεκέλευσεν· ὡς δ' ἐγνώρισαν
σαφῆ κελευσμὸν Βακχίου Κάδμου κόραι,
ᾖξαν πελείας ὠκύτητ' οὐχ ἥσσονες,
ποδῶν ἔχουσαι συντόνοις δρομήμασι,
μήτηρ Ἀγαύη ξύγγονοί θ' ὁμόσποροι
πᾶσαί τε βάκχαι· διὰ δὲ χειμάρρου νάπης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
ὡς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἔρριπτον, ἀντίπυργον ἐπιβᾶσαι πέτραν,
ὄζοισί τ' ἐλατίνοισιν ἠκοντίζετο·
ἄλλαι δὲ θύρσους ἵεσαν δι' αἰθέρος
Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.
κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων
καθῆστο τλήμων, ἀπορίᾳ λελημμένος.
τέλος δὲ δρυΐνους συγκεραυνοῦσαι κλάδους
ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,

1087. **ὀρθαὶ** P ; *ὀρθὰ* Wecklein in the sense of 'they pricked up their ears,' which he defends by quoting Soph. El. 27 where the reference is to a horse.

1090, 1091. I have defended these verses in the Comm. against the conjectures *ἥσσονα* (Heath) and *τρέχουσαι* (Schöne).

1096. **κραταιβόλους** Pseudogreg. ; *κραταβόλους* P.

1098. **ὄζοισί τ'** Herm. ; *ὄζοισι δ'* P.

1100. **Πενθέως στόχον** Reiske ; *Πενθέως τ' ὄχον* P omitting one of the *σσ* as in 1060.

1102. **λελημμένος** Musgr. ; *λελησμένος* P Ald.

1103. **συγκ.** P ; *συντριαινοῦσαι* Pierson ; *συντρ. κλάδοις* Weckl.

1104. **ἀνεσπάρασσον** ; P omits one of the *σσ* as in 1060, but here *σ* is superscribed.

ἕλεξ' Ἀγαύη, φέρε περιστᾶσαι κύκλῳ
πτόρθου λάβεσθε, μαινάδες, τὸν ἀμβάτην
θῆρ' ὡς ἕλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα
προσέθεσαν ἐλάτῃ κἀξανέσπασαν χθονός·
ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιπετὴς
πίπτει πρὸς οὖδας μυρίοις οἰμώγμασι
Πενθεύς· κακοῦ γὰρ ἐγγὺς ὢν ἐμάνθανε.
πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου,
καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἄπο
ἔρριψεν, ὥς νιν γνωρίσασα μὴ κτάνοι
τλήμων Ἀγαύη, καὶ λέγει, παρηίδος
ψαύων, ἐγώ τοι, μῆτερ, εἰμὶ παῖς σέθεν
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
οἴκτειρε δ' ὦ μῆτέρ με, μηδὲ ταῖς ἐμαῖς
ἁμαρτίαισι παῖδα σὸν κατακτάνῃς·
ἡ δ' ἀφρὸν ἐξιεῖσα καὶ διαστρόφους
κόρας ἑλίσσουσ', οὐ φρονοῦσ' ἃ χρὴ φρονεῖν,
ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,
ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
Ἰνὼ δὲ τἀπὶ θάτερ' ἐξειργάζετο,
ῥηγνῦσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπεῖχε βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,
ὁ μὲν στενάζων, ὅσον ἐτύγχανεν πνέων,

1114. **ἱερία** Dobree ; *ἱερεία* P.
1116. **κτάνοι** Brunck ; *κτάνῃ* P.
1124. **βακχίου** Ald. ; *βακχείου* P.
1132. **στενάζων** Ald. ; *στυγνάζων* P.

αἱ δ᾽ ἠλάλαζον. ἔφερε δ᾽ ἡ μὲν ὠλένην,
ἡ δ᾽ ἴχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
πλευραὶ σπαραγμοῖς· πᾶσα δ᾽ ᾑματωμένη
χεῖρας διεσφαίριζε σάρκα Πενθέως.
κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις
πέτραις, τὸ δ᾽ ὕλης ἐν βαθυξύλῳ φόβῃ,
οὐ ῥᾴδιον ζήτημα· κρᾶτα δ᾽ ἄθλιον,
ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,
πήξασ᾽ ἐπ᾽ ἄκρον θύρσον ὡς ὀρεστέρου
φέρει λέοντος διὰ Κιθαιρῶνος μέσου,
λιποῦσ᾽ ἀδελφὰς ἐν χοροῖσι μαινάδων.
χωρεῖ δὲ θήρᾳ δυσπότμῳ γαυρουμένη
τειχέων ἔσω τῶνδ᾽, ἀνακαλοῦσα Βάκχιον,
τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας
τὸν καλλίνικον, ᾗ δάκρυα νικηφορεῖ.
ἐγὼ μὲν οὖν τῇδ᾽ ἐκποδὼν τῇ ξυμφορᾷ
ἄπειμ᾽, Ἀγαύην πρὶν μολεῖν πρὸς δώματα.
τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
κάλλιστον οἶμαι ταὐτὸ καὶ σοφώτατον
θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.

ΧΟΡΟΣ.

ἀναχορεύσωμεν Βάκχιον,

1133. **ἀνέφερε** P Ald.; *ἐλένην* P; *ἄγε, φέρ᾽ ἡ μὲν ὠλένην . . . γυμνοῦτε δὲ | πλευρὰς* Herm.
1136. **διεσφαίριζε** Ald.; *διεσφέριζε* P. **σάρκα** P; *σάρκας* Ald.
1137. **στύφλοις** Barnes; *τυφλοῖς* P Ald.
1141. **πήξασ᾽** Brodaeus; *πτήξασ᾽* P.
1148. **τῇδ᾽** inserted by Reiske.
1151. **ταὐτὸ** Reiske; *γ᾽ αὐτὸ* P.
1153. **Βάκχιον** Herm.; *βακχείων* P; *βακχεῖον* Ald.

ἀναβοάσωμεν ξυμφορὰν
τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως
ὃς τὰν θηλυγενῆ στολὰν
νάρθηκά τ', ἐπακτὸν Ἅιδαν,
ἔλαβεν εὔθυρσον,
ταῦρον προηγητῆρα συμφορᾶς ἔχων.
βάκχαι Καδμεῖαι,
τὸν καλλίνικον κλεινὸν ἐξεπράξατο
ἐς γόον, ἐς δάκρυα.
καλὸς ἀγών, ἐν αἵματι στάζουσαν
περιβαλεῖν χέρα.
ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὁρμωμένην
Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις
ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

1155. I have given the reading of P (*ἐκγενέτα* is the gen.); Ald. adds *τοῦ* before *Πενθέως*, and it is not improbable that *Πενθέως* or *τοῦ Πενθέως* is a gloss which has crept into the text.

1157. **ἐπακτὸν Ἅιδαν** Ed.; *πιστὸν Ἅιδαν* P which I still maintain is not Greek for 'certain death'; *πιστὸν Ἅιδαν* could only mean 'faithful, trustworthy Death' or 'potable Death,' 'death by a potion.' ΤΕΠΑΚΤΟΝ and ΤΕΠΙϹΤΟΝ are nearly indistinguishable in uncials in which Κ is very often confused with ΙϹ; so that if the Α of ΤΕΠΑΚΤΟΝ were overlooked the word would be read ΤΕΠΙϹΤΟΝ. The only other conjecture which seems at all probable is that of Dr. Reid *πιστὸν Ἅιδα* 'a warranty (*pignus* or *omen*) of death,' if we are to adhere to words having the metrical value of *πιστὸν Ἅιδαν*. If in the absence of an antistrophe we allow ourselves to modify the metre of the ms reading, we can of course read *Βιστονίδων* with Tyrwhitt. Dr. Ingram's elegant *κισσοχαίταν* (cp. 1055) is too wide of the ms; and Mr. Macnicol's *ἐπὶ στόμ' Ἅιδα* does not give a satisfactory sense.

1161. **ἐξεπράξατο** P; *ἐξεπράξατε* vulg.

1162. **γόον** Canter; *γόνον* P.

1165. **περιβαλεῖν χέρα** was apparently read by Pseudogreg. who has *ἐν αἵματι στάζουσαν εἰσφέρειν χέρα* 1052; *χέρα περιβαλεῖν τέκνον* P, where *τέκνον* is prob. a gloss borrowed from Med. 1243 *τέκνοις προσβαλεῖν χέρα*, a passage closely resembling this.

1166. **δόμους** Stephens; *δρόμους* P.

ΑΓΑΥΗ.

στροφή.

Ἀσιάδες βάκχαι. ΧΟ. *†τί με ὀρθεῖς ὤ;†*
ΑΓ. *φέρομεν ἐξ ὀρέων ἕλικα νεότομον ἐπὶ μέλαθρα,*
μακάριον θήραν.
ΧΟ. *ὁρῶ καί σε δέξομαι ξύγκωμον.*
ΑΓ. *ἔμαρψα τόνδ᾽ ἄνευ βρόχων* ⏑ – ⏑ –
⏑ ⏑ – ⏑ *νέον λῖν,*
ὡς ὁρᾶν πάρα.
ΧΟ. *πόθεν ἐρημίας;*
ΑΓ. *Κιθαιρὼν* ΧΟ. *τί Κιθαιρών;*
ΑΓ. *κατεφόνευσέ νιν.*
ΧΟ. *τίς ἁ βαλοῦσα πρῶτα;* ΑΓ. *ἐμὸν τὸ γέρας.*
μάκαιρ᾽ Ἀγαύη κληζόμεθ᾽ ἐν θιάσοις.
ΧΟ. *τίς ἄλλα;* ΑΓ. *τὰ Κάδμου* ΧΟ. *τί Κάδμου;*
ΑΓ. *γένεθλα*
μετ᾽ ἐμὲ μετ᾽ ἐμὲ τοῦδ᾽
ἔθιγε θηρός. ΧΟ. *εὐτυχὴς γ᾽ ἅδ᾽ ἄγρα.*

1169. The best conj. is Herm.'s *τί μ᾽ ὀροθύνεις ὤ*; but whence arose the corruption? Other conjectures travel still wider of the ms.

1171. **θήραν** Plut. Vit. Crass. 33; *θήραμα* P and Plut. Mor. 501*b*. Above in 868 P has *θήραμα* and many edd. correct to *θήραν*, but there the reading of P seems to be right. Further, as both Plut. in the *Life of Crassus* and Polyaenus vii. 41 make the adj. *μακάριον* it seems safe to make that slight change here. They would not be likely to quote *μακάριον* erroneously for *μακαρίαν*, though they might easily give wrongly *ὄρεος* for *ὀρέων*, as they do in 1169.

1174. **λῖν** H. Stephens; *λέοντος* – ⏑ ⏑ – *νέον ἶνιν* Wecklein followed by Sandys; *λέοντος μηλοφόνον νέον ἶνιν* Macnaghten, who compares *μηλοφόνοις* in Aesch. Agam. 717.

1183. Nauck; *εὐτυχὴς τάδ᾽ ἄγρα* P[1]; *εὐτυχεῖς* P[2]; *εὐτυχεῖς τᾷδ᾽ ἄγρᾳ* Ald.

ἀντιστροφή.

ΑΓ. *μέτεχέ νυν θοίνας.* ΧΟ. *τί μετέχω τλάμων;* 1184
ΑΓ. *νέος ὁ μόσχος ἄρτι γένυν ὑπὸ κόρυθ' ἁπαλότριχα*
κατάκομον θάλλει. 1186
ΧΟ. *πρέπει γ' ὥστε θὴρ ἄγραυλος φόβῃ.*
ΑΓ. *ὁ Βάκχιος κυναγέτας σοφὸς σοφῶς*
ἀνέπηλ' ἐπὶ θήρᾳ 1190
τοῦδε μαινάδας.
ΧΟ. *ὁ γὰρ ἄναξ ἀγρεύς.*
ΑΓ. *ἐπαινεῖς;* ΧΟ. *τί δ'; ἐπαινῶ.*
ΑΓ. *τάχα δὲ Καδμεῖοι*
ΧΟ. *καὶ παῖς γε Πενθεὺς ματέρ'* ΑΓ. *ἐπαινέσεται,*
λαβοῦσαν ἄγραν τάνδε λεοντοφυᾶ 1196
ΧΟ. *περισσὰν* ΑΓ. *περισσῶς.* ΧΟ. *ἀγάλλει;* ΑΓ. *γέγηθα*
μεγάλα μεγάλα καὶ
φανερὰ τᾷδ' ἄγρᾳ κατειργασμένα.
ΧΟ. *δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον* 1200
ἀστοῖσιν ἄγραν, ἣν φέρουσ' ἐλήλυθας.
ΑΓ. *ὦ καλλίπυργον ἄστυ Θηβαίας χθονὸς*

1186. **θάλλει** Musgr.; *βάλλει* P Ald.; cf. *ἴουλον καταβάλλων* Theocr. xv. 85.

1187. Kirchhoff; *πρέπει γὰρ ὥστε θηρὸς ἀγραύλου φόβῳ* P Ald.

1189. **Βάκχιος** Ald.; *βακχεῖος* P; *σοφὸς σοφὸς* P.

1190. **ἀνέπ. . . . τοῦδε** Herm.; *ἀνέπηλεν ἐπὶ θῆρα τόνδε* P.

1195. **ἐπαινέσεται** Ald.; *ἐπαινεύσεται* P.

1197. **περισσὰν** Brodaeus; *περισσὰς* P Ald.

1199. **τᾷδ' ἄγρᾳ** Nauck; *τάδ' ἔργα* P Ald.

1200. **νυν** Ald.; *νῦν* P; so again at 1280; and with a similar neglect of metre *ἴδετε* for *ἴδητε* in 1203.

ναίοντες, ἔλθεθ', ὡς ἴδητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἣν ἠγρεύσαμεν,
οὐκ ἀγκυλητοῖς Θεσσαλῶν στοχάσμασιν,
οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν
χειρῶν ἀκμαῖσι. κᾆτα κομπάζειν χρεὼν
καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;
ἡμεῖς δὲ ταὐτῇ χειρὶ τόνδε θ' εἵλομεν
χωρίς τε θηρὸς ἄρθρα διεφορήσαμεν.
ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβὼν
πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κρᾶτα τριγλύφοις τόδε
λέοντος, ὃν πάρειμι θηράσασ' ἐγώ.
ΚΑ. *ἕπεσθέ μοι φέροντες ἄθλιον βάρος,*
Πενθέως, ἕπεσθε, πρόσπολοι, δόμων πάρος,
οὗ σῶμα μοχθῶν μυρίοις ζητήμασι

1205. **ἀγκυλητοῖς** Nauck; *ἀγκυλωτοῖς* P; both forms are possible. The former is found in Aesch. fragm. 14 and a poet ap. Ath. 534 E quoted by Sandys, who, however, gives the latter form.

1207. **κομπάζειν** P; Sandys proposes *ἀκοντίζειν*.

1209. **τόνδε** Ald.; *τόδε* P.

1210. **χωρίς τε θηρὸς** P; some edd. object to the use of *θηρὸς* which seems exactly the right word, 'we have torn piece-meal (*χωρίς*) the beast's limbs'; Agave still thinks she holds a lion's head in her hands. Hence arose Wecklein's monstrous *χωρίς τέ γ' ἀθέρος*, which almost rivals *ἐλλέροις* in 860. It appears that somewhere (he does not say where) there is a word which may be *ἀθὴρ*, and which is explained *ἐπιδορατὶς, ἀκὶς, δορὶς*; so that *χωρὶς ἀθέρος* means 'without a spear-point,' and Eur. uses an unheard-of word (if it is a word at all) to express a simple thought which many schoolboys could put elegantly in half a dozen different ways. *Χωρὶς* has already been used adverbially in 1137, and the word as applied to physical dismemberment is found in *τράχηλον σώματος χωρὶς τεμὼν* 241, 'sundering the neck from the trunk.'

1212. **αἰρέσθω**; *αἱρέσθω* P.

1213. **πηκτῶν** Pseudogreg. 1263; *πλεκτῶν* P Ald.

φέρω τόδ' εὑρὼν ἐν Κιθαιρῶνος πτυχαῖς
διασπαρακτὸν, κοὐδὲν ἐν ταὐτῷ πέδῳ
λαβὼν, ἐν ὕλῃ κείμενον δυσευρέτῳ.
ἤκουσα γάρ του θυγατέρων τολμήματα,
ἤδη κατ' ἄστυ τειχέων ἔσω βεβὼς
σὺν τῷ γέροντι Τειρεσίᾳ, βακχῶν πέρι·
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι
τὸν κατθανόντα παῖδα μαινάδων ὕπο.
καὶ τὴν μὲν Ἀκταίων' Ἀρισταίῳ ποτὲ
τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα
ἔτ' ἀμφὶ δρυμοῖς οἰστροπλῆγας ἀθλίας,
τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδὶ
στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν·
λεύσσω γὰρ αὐτῆς ὄψιν οὐκ εὐδαίμονα.

ΑΓ. πάτερ, μέγιστον κομπάσαι πάρεστί σοι,
πάντων ἀρίστας θυγατέρας σπεῖραι μακρῷ
θνητῶν· ἁπάσας εἶπον, ἐξόχως δ' ἐμὲ,
ἢ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας
ἐς μεῖζον ἥκω, θῆρας ἀγρεύειν χεροῖν.
φέρω δ' ἐν ὠλέναισιν, ὡς ὁρᾷς, τάδε
λαβοῦσα τἀριστεῖα, σοῖσι πρὸς δόμοις
ὡς ἂν κρεμασθῇ· σὺ δὲ, πάτερ, δέξαι χεροῖν·

1220. **πέδῳ** P; *πέσῳ* Ald. Hesych. has *πέσον· χώριον*. But here we have nothing but an error like that whereby at 599 the Aldine presents *δώματα* for *σώματα*, while at 217 P gives *σώματα* for *δώματα*. Dobree would read *πεσόν*.

1224. **πέρι** P Ald.; *πάρα* Musgr. and vulg.; but it is hard to see why the copyists if they found the easy *πάρα* wrote down *πέρι*, which can only be explained by a subtle insight in Greek idiom. On the other hand, meeting in the archetype *πέρι* and not understanding it, they would at once write down *πάρα*.

1232. **αὐτῆς** P Ald.; *αὐτὴν* vulg.; but see Comm.

1240. **ἂν κρεμασθῇ** P Ald.; *ἀγκρεμ.* Herm.; but see Comm.

γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους ἐς δαῖτα· μακάριος γὰρ εἶ,
μακάριος ἡμῶν τοιάδ᾽ ἐξειργασμένων.
ΚΑ. *ὦ πένθος οὐ μετρητὸν, οὐδ᾽ οἷόν τ᾽ ἰδεῖν,*
φόνον ταλαίναις χερσὶν ἐξειργασμένων.
καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν,
ἐπὶ δαῖτα Θήβας τάσδε κἀμὲ παρακαλεῖς.
οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ᾽ ἐμῶν.
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ᾽ ἄγαν,
Βρόμιος ἄναξ ἀπώλεσ᾽ οἰκεῖος γεγώς.
ΑΓ. *ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ*
ἔν τ᾽ ὄμμασι σκυθρωπόν· εἴθε παῖς ἐμὸς
εὔθηρος εἴη, μητρὸς εἰκασθεὶς τρόποις
ὅτ᾽ ἐν νεανίαισι Θηβαίοις ἅμα
θηρῶν ὀριγνῷτ᾽.   ἀλλὰ θεομαχεῖν μόνον
οἷός τ᾽ ἐκεῖνος.   νουθετητέος, πάτερ,
σοί τ᾽ ἐστὶ κἀμοὶ μὴ σοφοῖς χαίρειν κακοῖς.
ποῦ 'στιν ; τίς αὐτὸν δεῦρ᾽ ἂν ὄψιν εἰς ἐμὴν
καλέσειεν, ὡς ἴδῃ με τὴν εὐδαίμονα ;
ΚΑ. *φεῦ φεῦ· φρονήσασαι μὲν οἷ᾽ ἐδράσατε*
ἀλγήσετ᾽ ἄλγος δεινόν· εἰ δὲ διὰ τέλους
ἐν τῷδ᾽ ἀεὶ μενεῖτ᾽, ἐν ᾧ καθέστατε,
οὐκ εὐτυχοῦσαι δόξετ᾽ οὐχὶ δυστυχεῖν.
ΑΓ. *τί δ᾽ οὐ καλῶς τῶνδ᾽, ἢ τί λυπηρῶς ἔχει ;*

1252. **σκυθρωπὸν** Ald. ; *σκυθρωπὸς* P.

1257, 1258. **σοί τ᾽ . . . ἐμὴν** Ald. ; *σοί τ᾽ ἐστιν τίς αὐτὸν δεῦρ᾽ ἂν ὄψιν εἰς ἐμὴν* P ; *σοὐστίν· τίς αὐτὸν . . . ἐμὴν* Kirchhoff vulg. ; the question is, did Musurus invent a line, or did the copyist of P begin the verse commencing with *σοὐστίν*, and then, having raised his eyes from his task, go on with the verse commencing with the very similar form *ποῦ 'στιν*. I think the latter more likely.

ΚΑ. πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.
ΑΓ. ἰδού· τί μοι τόνδ' ἐξυπεῖπας εἰσορᾶν;
ΚΑ. ἔθ' αὑτός, ἤ σοι μεταβολὰς ἔχειν δοκεῖ;
ΑΓ. λαμπρότερος ἢ πρὶν καὶ διιπετέστερος.
ΚΑ. τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;
ΑΓ. οὐκ οἶδα τοὔπος τοῦτο, γίγνομαι δέ πως
ἔννους, μετασταθεῖσα τῶν πάρος φρενῶν.
ΚΑ. κλύοις ἂν οὖν τι, κἀποκρίναι' ἂν σαφῶς;
ΑΓ. ὡς ἐκλέλησμαί γ' ἃ πάρος εἴπομεν, πάτερ.
ΚΑ. ἐς ποῖον ἦλθες οἶκον ὑμεναίων μέτα;
ΑΓ. σπαρτῷ μ' ἔδωκας, ὡς λέγουσ', Ἐχίονι.
ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει;
ΑΓ. Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.
ΚΑ. τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;
ΑΓ. λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.
ΚΑ. σκέψαι νυν ὀρθῶς· βραχὺς ὁ μόχθος εἰσιδεῖν.
ΑΓ. ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;
ΚΑ. ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.
ΑΓ. ὁρῶ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.
ΚΑ. μῶν σοι λέοντι φαίνεται προσεικέναι;
ΑΓ. οὐκ, ἀλλὰ Πενθέως ἡ τάλαιν' ἔχω κάρα.
ΚΑ. ᾠμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.
ΑΓ. τίς ἔκτανέν νιν; πῶς ἔμ' ἦλθεν ἐς χέρας;

1265. **τῶνδ'** P, again confusing ο and ω.
1269. **τόδ' ἔτι** Ald.; *τόδε τι* P.
1272. **σαφῶς** Reiske; *σοφῶς* P.
1273. **ἐκλέλησμαι** Ald.; *ἐλέλησμαι* P.
1277. **ἐμῇ** Ald.; *ἐμοὶ* P.
1284. *προσεοικέναι* P Ald.
1287. **ἔμ' ἦλθεν ἐς χέρας** Ed.; *ἐμὰς ἦλθες χέρας* P; *ἐμὰς ἦλθ' ἐς χέρας* Ald.; *ἐμὰς ἦλθεν χέρας* Elms.

ΚΑ. δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.
ΑΓ. λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.
ΚΑ. σύ νιν κατέκτας καὶ κασίγνηται σέθεν.
ΑΓ. ποῦ δ' ὤλετ'; ἦ κατ' οἶκον, ἢ ποίοις τόποις;
ΚΑ. οὗπερ πρὶν Ἀκταίωνα διέλαχον κύνες.
ΑΓ. τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὅδε;
ΚΑ. ἐκερτόμει θεὸν σάς τε βακχείας μολών.
ΑΓ. ἡμεῖς δ' ἐκεῖσε τίνι τρόπῳ κατήραμεν;
ΚΑ. ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.
ΑΓ. Διόνυσος ἡμᾶς ὤλεσ'· ἄρτι μανθάνω.
ΚΑ. ὕβριν γ' ὑβρισθείς. θεὸν γὰρ οὐχ ἡγεῖσθέ νιν.
ΑΓ. τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ;
ΚΑ. ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.
ΑΓ. ἦ πᾶν ἐν ἄρθροις συγκεκλῃμένον καλῶς;
* * * * * *
ΑΓ. Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;
ΚΑ. ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.
τοιγὰρ ξυνῆψε πάντας ἐς μίαν βλάβην,
ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους
κἄμ', ὅστις ἄτεκνος ἀρσένων παίδων γεγὼς
τῆς σῆς τόδ' ἔρνος, ὦ τάλαινα, νηδύος
αἴσχιστα καὶ κάκιστα κατθανόνθ' ὁρῶ,
ᾧ δῶμ' ἀνέβλεφ', ὃς συνεῖχες, ὦ τέκνον,
τοὐμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγὼς,
πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ

1290. **κασίγνηται** Musgr.; *κασίγνητοι* P; *κασιγνήτη* Ald.; *κασιγνήτα*, 'your two sisters, Ino and Autonöe,' Barnes.
1298. **ὕβριν γ'**; P omits *γ'*.
1309. **ᾧ** P Ald., with *ὃν* superscr. in P. The *ἀνέβλεπεν* of P and Ald. was corrected by Dobree.

οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν
κάρα· δίκην γὰρ ἀξίαν ἐλάμβανεν.
νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος
ἔσπειρα, κἀξήμησα κάλλιστον θέρος.
ὦ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὢν ὅμως
τῶν φιλτάτων ἔμοιγ' ἀριθμήσει, τέκνον·
οὐκέτι γενείου τοῦδε θιγγάνων χερὶ,
τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
λέγων, τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον ;
τίς σὴν ταράσσει καρδίαν λυπηρὸς ὤν ;
λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ.
νῦν δ' ἄθλιος μέν εἰμ' ἐγὼ, τλήμων δὲ σὺ,
οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,
ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς.

ΧΟ. τὸ σὸν μὲν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην
παῖς παιδὸς ἀξίαν μὲν, ἀλγεινὴν δὲ σοί.

ΑΓ. ὦ πάτερ, ὁρᾷς γὰρ τἄμ' ὅσῳ μετεστράφη,
* * * * * *

Luciani *Piscator* § 2. λακιστὸν ἐν πέτραισιν εὑρέσθαι μόρον.
* * * * * * *

C.P. 1312 πῶς καί νιν ἡ δύστηνος εὐλαβουμένη
1313 πρὸς στέρνα θῶμαι ; τίνα (δὲ) θρηνήσω τρόπον ;

1313. **ἐλάμβανεν** P Ald. ; *ἐλάμβαν' ἄν* Heath ; *ἐλάμβανες* Herm. ; **ἂν** *ἔλαβεν ἄν* Elms.
1318. **τέκνον** Reiske ; *τέκνων* P.
1319. **θιγγάνω** P.
1321. *τίς σ' ἀδικεῖ* P.
1330. See Comm.

Schol. in Ar. εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος
Plutum 907. * * * * * * *
C. P. 1256 κατασπάσασθαι πᾶν μέλος ‿ – ‿ –
1257 κυνοῦσα σάρκας ἅσπερ ἐξεθρεψάμην.
1466 φέρ', ὦ γεραιὲ, κρᾶτα τοῦ τρισαθλίου
1467 ὀρθῶς προσαρμόσωμεν, εὔτονον (?) δὲ πᾶν
1468 σῶμ' ἐξακριβώσωμεν εἰς ὅσον πάρα.
1469 ὦ φίλτατον πρόσωπον, ὦ νέα γένυς,
* * * * * * *
1470 ἰδοὺ καλύπτρᾳ τῇδε σὸν κρύπτω κάρα·
1471 τὰ δ' αἱμόφυρτα καὶ κατηλοκισμένα
1472 μέλη
* * * * * * *

ΔΙΟΝΥΣΟΣ.

* * * * * * *
1664 εἰς δεσμά τ' ἦλθε καὶ λόγων ὑβρίσματα.
1663 τοίγαρ τέθνηκεν ὧν ἐχρῆν ἥκισθ' ὕπο.
1667 καὶ ταῦτα μὲν πέπονθεν οὗτος (ἐνδίκως).
1668 ἃ δ' αὖ παθεῖν δεῖ λαὸν (?) οὐ κρύψω κακά.
* * * * * * *
1674 λιπεῖν πόλιν τήνδ' ἀνοσίου μιάσματος
1675 (ὁσίαν) τινούσας τῷδ' ὃν ἔκτειναν δίκην
1676 καὶ μηκέτ' ἐσιδεῖν πατρίδ'· οὐ γὰρ εὐσεβές.
* * * * * * *
1690 αὐτὸς δ' ἃ μέλλεις πήματ' ἐκπλήσειν, φράσω.

ΔΙ. * * * * * *
δράκων γενήσει μεταβαλὼν, δάμαρ τε σὴ 1330b
ἐκθηριωθεῖσ' ὄφεος ἀλλάξει τύπον,
ἣν Ἄρεος ἔσχες Ἁρμονίαν θνητὸς γεγώς.
ὄχον δὲ μόσχων, χρησμὸς ὡς λέγει Διὸς,
ἐλᾷς μετ' ἀλόχου, βαρβάρων ἡγούμενος.
πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι

1332. **Ἁρμονίαν** Ald.; *ἁρμονίας* P.
1333. **ὄχον** Ald.; *ὄχων* P.

πόλεις· ὅταν δὲ Λοξίου χρηστήριον
διαρπάσωσι, νόστον ἄθλιον πάλιν
σχήσουσι· σὲ δ' Ἄρης Ἁρμονίαν τε ῥύσεται,
μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.
ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγὼς λέγω
Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν
ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον
εὐδαιμονεῖτ' ἂν σύμμαχον κεκτημένοι.
ΑΓ. *Διόνυσε, λισσόμεσθά σ', ἠδικήκαμεν.*
ΔΙ. *ὄψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρῆν, οὐκ ᾔδετε.*
ΑΓ. *ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχει λίαν.*
ΔΙ. *καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβριζόμην.*
ΑΓ. *ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς*
ΔΙ. *πάλαι τάδε Ζεὺς οὑμὸς ἐπένευσεν πατήρ.*
ΑΓ. *αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί.*
ΔΙ. *τί δῆτα μέλλεθ' ἅπερ ἀναγκαίως ἔχει ;*
ΚΑ. *ὦ τέκνον, ὡς ἐς δεινὸν ἤλθομεν κακὸν*
ἄρδην σύ θ' ἡ τάλαινα σύγγονοί τε σαὶ,
ἐγώ θ' ὁ τλήμων βαρβάρους ἀφίξομαι
γέρων μέτοικος· ἔτι δέ μοι τὸ θέσφατον
εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν.
καὶ τὴν Ἄρεως παῖδ' Ἁρμονίαν, δάμαρτ' ἐμὴν,

1343. **εὐδαιμονεῖτ' ἂν** Musgr. ; *εὐδαιμονοῖτ' ἂν* P Ald.
1345. **ἐμάθεθ' . . . ᾔδετε** Ald. ; *ἐμέθεθ' . . . εἴδετε* P.
1350*b* is in P, but is omitted in Ald.
1352. **ἄρδην** is inserted by me to complete the line, because it seems to be recognised in Pseudogreg. 1701, *ὦ φίλος ὡς ἐς δεινὰ φῄς ἐλθεῖν κακὰ | πάντας· κἄμ' αὐτὸν συγγόνους τ'* **ἄρδην** *ἐμούς.* Kirchhoff proposes *πάντες* to make up the verse ; others *φίλαι.*

δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν,
ἄξω 'πὶ βωμοὺς καὶ τάφους Ἑλληνικοὺς,
ἡγούμενος λόγχαισιν, οὐδὲ παύσομαι
κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην
Ἀχέροντα πλεύσας ἥσυχος γενήσομαι.

ΑΓ. *ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.*
ΚΑ. *τί μ' ἀμφιβάλλεις χερσὶν, ὦ τάλαινα παῖ,*
ὄρνις ὅπως, κηφῆνα, πολιόχρως κύκνος;
ΑΓ. *ποῖ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη;*
ΚΑ. *οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.*

στροφή.

ΑΓ. *χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρῴα*
πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ
φυγὰς ἐκ θαλάμων.
ΚΑ. *στεῖχέ νυν, ὦ παῖ, τὸν Ἀρισταίου*
* * * * * *
ΑΓ. *στένομαί σε, πάτερ.*
ΚΑ. *κἀγὼ σὲ, τέκνον,*
καὶ σὰς ἐδάκρυσα κασιγνήτας.

ἀντιστροφή.

ΑΓ. *δεινῶς γάρτοι τάνδ' αἰκίαν*
*Διόνυσος ἄναξ τοὺς σοὺς * εἰς*
οἴκους ἔφερεν.

1357. **φύσιν** Ald.; P omits the word; *σχῆμ' ἔχουσαν ἀγρίας* Nauck, who compares Ion 992.

1364. **ὄρνις . . . κύκνος** P; *ὄρνις . . . πολιόχρων* Sandys; *ὄρνιν . . . πολιόχρων* Wecklein.

1371. **στένομαι** Elms.; *στέρομαι* P.

1373. **γάρτοι** for *γὰρ* is given by Herm. who would insert *πάτερ* to fill the lacuna in the next verse.

ΚΑ. *καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,*
ἀγέραστον ἔχων ὄνομ' ἐν Θήβαις.
ΑΓ. *χαῖρε, πάτερ, μοι.*
ΚΑ. *χαῖρ', ὦ μελέα*
θύγατερ. χαλεπῶς δ' ἐς τόδ' ἂν ἥκοις.
ΑΓ. *ἄγετ', ὦ πομποί, με, κασιγνήτας*
ἵνα συμφυγάδας λήψόμεθ' οἰκτράς.
ἔλθοιμι δ' ὅπου
μήτε Κιθαιρὼν ἔμ' ὁρᾷ μιαρὸς
μήτε Κιθαιρῶν' ὄσσοισιν ἐγὼ,
μήθ' ὅθι θύρσου μνῆμ' ἀνάκειται·
βάκχαις δ' ἄλλαισι μέλοιεν.
ΧΟ. *πολλαὶ μορφαὶ τῶν δαιμονίων,*
πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ,
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1377. **ἀγέραστον** Barnes; *ἀγέρατον* P.

1381. **κασιγνήτας** Ald.; *κασιγνήτους* P.

1382. P has *ληψώμεθ'* for *ληψόμεθ'*, and 1391 *πόρων* for *πόρον*. Ald. gives *λήψωμ'* and *πόρον*.

1384. **μήτε . . . μιαρὸς** Schöne; the words *ἔμ' ὁρᾷ* are not found in P; other words have been suggested to fill up the metrical lacuna such as *ἔμ' ἴδοι* (Kirchhoff), but the prevailing similarity between ΕΜΟΡΑΙ and ΜΙΑΡΟΣ might account to some extent for the lacuna. The suggestion *μ' ἐσίδοι* is not good, because an emphatic *ἐμὲ* is required by the antithesis with *ἐγώ*. The opt. would, however, be the more natural mood after *ἔλθοιμι* (see on 1255).

1387. **βάκχαις** Ald.; *βάκχαισι* P; *βάκχαι* Madvig.

NOTES

1. Dionysus appears in his own character in the prologue, and recites the causes of his visit to Thebes. During the rest of the play, from v. 55 until he appears as *Deus ex machina* (v. 1331), he assumes the part of servant of Dionysus and fellow-reveller with the chorus of Bacchae. He is called *ὁ βακχεύς* in v. 145, and *θιασώταν* in v. 548; but *ὁ βάκχος*, v. 623, does not refer to the same person. In v. 623 Dionysus, still sustaining the character of the Bacchant who led the Bacchae from Asia, relates how Bacchus (*ὁ βάκχος*) shook the house of Pentheus, and lit a fire on the tomb of Semele. In v. 629, feeling that his sudden mention of Bacchus might excite the suspicions of the chorus, he ascribes the phantom which appeared in the house of Pentheus to the agency of Bacchus, but only as a probable conjecture, *κᾆθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω*. Again, v. 630, the same god is called *Βάκχιος*. The scene is in front of the royal palace on the Cadmeia, situated to the north-east of the city, so that in going to Cithaeron Pentheus has to pass right through the town. Close to the palace is the tomb of Semele—so close that, when Bacchus kindles a flame on it, Pentheus thinks that the palace is on fire.

2. **τίκτει.** The aorist *λοχευθεῖσα* and *ποτέ* indicate the past to which *τίκτει* points as the moment of the event described; cf. below, 705, and Suppl. 639, *Καπανέως γὰρ ἦν λάτρις ὃν Ζεὺς κεραυνῷ πυρπόλῳ καταιθαλοῖ*, also Thuc. vii. 83, where the present and the aorist alternate with each other several times, *καὶ ἀναλαμβάνουσί τε τὰ ὅπλα καὶ οἱ Συρ. αἰσθάνονται καὶ ἐπαιώνισαν· γνόντες δὲ οἱ Ἀθηναῖοι ὅτι οὐ λανθάνουσι κατέθεντο πάλιν*, and Soph. Trach. 359, 365, *ἔπειθε . . . ἐπιστρατεύει . . . κτείνει τε καὶ ἔπερσε.*

3. The dative is often used for the instrument: when the idea of immediate instrumentality is to be excluded, *διὰ* with the genitive is used: *σκόπει γάρ, ἀπόκρισις ποτέρα ὀρθοτέρα, ᾧ ὁρῶμεν τοῦτ' εἶναι ὀφθαλμούς, ἢ δι' οὗ ὁρῶμεν*, Plat. Theaetet. 184 C.

'Brought to travail by the levin-brand' is more fully explained in 88 ff. The nom. of *ἀστραπηφόρῳ* would not be *ἀστραπήφορον*,

'borne by the lightning,' but ἀστραπηφόρον, 'lightning-bringing,' so that ἀστρ. πῦρ means simply 'the lightning-flame,' just as πανοῦχον φλόγα in Soph. Frag. 186 means the 'torch-flame.' So in κισσοφόροις θαλίαις, 384, the subst. is personified and means 'ivy-crowned,' the revelry being said to bring that which accompanies it. We should write νικηφόρον ἄγραν in 1200, not νικήφορον, and explain in the same way; the 'quarry' or prize of victory is itself called 'victorious, triumphant.'

4. **ἀμείβειν**, to *change*, especially *place*, so ἀμείβειν θύρας means generally to *leave* the house, but sometimes to *enter* it (Aesch. Cho. 571).

ἐκ θεοῦ would be ἐκ θείας μορφῆς in prose, 'putting off the godhead and taking a human form.'

5. For **πάρειμι** followed by the simple accus. without εἰς cf. πάρεισι . . . πάγον, Cycl. 95; Ναυπλίαν παρών, El. 1278.

6. **κεραυνίας**, 'thunder-smitten,' but κεραυνόβολος in 598. Cf. ματρὶ σὺν κεραυνίᾳ, Soph. Ant. 1139.

8. **τυφόμενα**, 'the smouldering ruins of her home, where still lives the fire of Jove's bolt.' It is slightly awkward to have two consecutive sentences in apposition to the sentence preceding them, but we are hardly warranted in taking φλόγα as a cognate accusative after τυφόμενα, for τύφειν καπνόν, Hdt. iv. 196, does not justify τύφεσθαι καπνόν, the middle or passive of the verb not being found with a cognate accusative. And it should be observed that τύφοντα would have suited the metre as well or better. The accusative in apposition to the sentence is a favourite construction with Eur. It occurs again in this play at 30, 200, 1100, where the object of the foregoing sentence is in the genitive (cf. also Herc. Fur. 56, δυσπραξία ἧς . . . τύχοι, φίλων ἔλεγχον ἀψευδέστατον). In Tro. 128 the sentence in apposition comes *before* the verb, for which cf. Soph. Oed. C. 92, κέρδη μὲν οἰκήσαντα τοῖς δεδεγμένοις. I mention these parallels because a kindly German review of my edition of the *Troades* denied that a sentence in apposition can stand before the verb of the sentence with which it is in apposition. The apposition πρόφασιν *always* comes first, as in 224. For ἔτι ζῶσαν φλόγα cf. νυμφιδίου σπινθῆρος ἔτι πνείοντα κεραυνοῦ, Nonn. Dion. xliv. 128.

9. **ἀθάνατον** = ἀθανάτου ὕβριν εἰς θνητήν, cf. v. 524, πυρὸς ἐξ ἀθανάτου; or, *undying*, cf. v. 1002 and note. The latter interpretation is to be preferred, the mention of the name Ἥρας almost precluding the former. The token of the goddess's scorn is the tomb with the smouldering ruins which are described as 'Hera's abiding scorn.'

10. **ἄβατον** = 'hallowed.' Places struck by lightning were sacred to Ζεὺς καταιβάτης, and were called ἐνηλύσια.

12. **ἐγὼ**, 'but 'twas I that mantled it all o'er with the cluster-

ing greenery of the vine.' Dr. Sandys points out the antithesis between Cadmus and the speaker.

14. 'Having left Lydia and Phrygia, and invaded Persia,' etc. Only γύας is governed by λιπών, the others by ἐπελθών. Bacchus was reared in Lydia and Phrygia, and when he reached man's estate invaded Persia, etc. The Flor. Cod. omits v. 14. The writer of it was probably aware of the mythical point just mentioned, but did not see how the required meaning could be got from the lines by a slight change of punctuation. The writers of both the codd. of this play are very awkward in the handling of language and metres, but are both (esp. Flor.) quite ready to correct, and both, probably, like most grammarians of the fourteenth century, well versed in mythology.

19. The dative after πλήρης and its cognate words is rare. Elmsley quotes Her. Fur. 369. Paley, Aesch. Theb. 459, Pers. 134. To these add Eur. Or. 1363.

21-23. This transposition of v. 54, as suggested to me by my friend Mr. S. Allen, still seems to me to be the best way of giving a construction and a meaning to the sentence. A line containing a principal verb is wanting here, as Paley saw, and this line is exactly the one required. It gives significance to the (otherwise otiose) concluding words of the previous line, ἵν' εἴην ἐμφανὴς δαίμων βροτοῖς, and is itself quite otiose after v. 53. Moreover, it puts in due prominence the essential fact that Dionysus is promoting his *cultus* in Thebes not in his own but in his assumed character, a fact which the poet thinks so important that he refers to it again at 53, though he had already mentioned it in verse 4. The Palatine *codex* (and therefore, perhaps, its archetype) was written in parallel columns. Verse 23 (μορφὴν ἐμήν, κ.τ.λ.) and v. 53 (ὧν εἵνεκ', κ.τ.λ.) were probably the last lines respectively of the two columns on the first page, and the former of these may have fallen out, and been inserted at the end of the wrong column —a mistake which would easily have arisen from the fact that the two lines closely resemble each other in meaning. The τ' would have been added by a copyist to avoid the *asyndeton.*—ἐκεῖ, *sc.* in Asia.

If we do not make this transposition we must either (1) take κἀκεῖ in the sense of 'there in Asia also,' which seems to me intolerable; or (2) place verse 20 after 22, introducing the very unpleasing juxtaposition of Ἑλλήνων πόλιν and γῆς Ἑλληνίδος; or (3) mark a *lacuna*—in other words, give up the problem. I cannot understand how commentators endure the tautology of vv. 53, 54, if they are allowed to stand together. An actor standing before the audience is obviously a man, not a woman; in both lines the god tells the audience what they could not see for themselves, that he is a god assuming the guise of a man, but if 53 and 54 are

juxtaposed we must suppose Dionysus to say first, 'I have assumed the shape of a mortal,' and then to add, 'and it is that of a man' (not a woman or a brute). Would those edd. who say that '*εἶδος θνητόν* is not necessarily a human form' regard it as good Greek to say that when Zeus wooed Europa in the form of a bull he assumed an *εἶδος θνητόν*, or do they think that any Greek poet would have so expressed himself?

24. **ἀνωλόλυξα**, 'Thebes have I first taught the Bacchic cry.' The causal use of *ἀνολολύζω* is found here alone, but we have *ὀλολύξεται πᾶν δῶμα*, El. 691; cf. also *αὐλεῖται πᾶν μέλαθρον*, Iph. T. 367. *ὀλολυγὴ* is generally a cry of triumph and worship, as in Med. 1173; but in Tro. 1000 it means a cry of distress, with the idea, however, of appealing for aid, as in Med. **χροὸς**, *sc. αὐτῶν*.

29. **τὴν ἁμαρτίαν λέχους**. The usual construction is *ἁμ. λέχους*, or *τὴν τοῦ λέχους ἁμ.* But the rule does not apply in the case of a compound phrase standing for a single conception, and therefore capable of being treated as a single word. Paley's *τήνδ'* for *τὴν* is therefore needless. Cf. *αἱ φύσεις βροτῶν*, El. 368; *ὁ μῦθος ἀνθρώπων*, Iph. A. 72. This word is a *vox propria* in Eur. for infidelity in marriage; so *σφάλλομαι*=to make a *faux pas*, cf. the following fragment from the *Melanippe*:—

ἄλγιστόν ἐστι θῆλυ μισηθὲν γένος,
αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμέναις
αἶσχος γυναιξὶ καὶ κεκοίνωνται ψόγον
ταῖς οὐ κακαῖσιν αἱ κακαί· τὰ δ' εἰς γάμους
οὐδὲν δοκοῦσιν ὑγιὲς ἀνδράσιν φρονεῖν.

In the first line of the above, for the very weak *μισηθὲν* I would suggest *μίσηθρον*, *a charm for producing hatred*, formed on the analogy of *φίλτρον*. *μίσητον*, *lewd*, would be better than *μισηθὲν*, but the whole purport of the passage is the tendency which the bad fame of false women has to communicate itself even to the virtuous, and so *produce odium* against the whole sex.

30. **εἵνεκα**. Here and elsewhere I give *εἵνεκα* for the prep. and *οὕνεκα* for the conj.

32. **νιν αὐτὰς**, *eas ipsas*, 'those very sisters,' *sc. ἀδελφὰς μητρὸς*, mentioned in v. 26, and contrasted with *πᾶν τὸ θῆλυ σπέρμα* in v. 35.

33. **μανίαις**, *fits of madness*, cf. Theocr. Id. xi. 10, *ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοις ἀλλ' ὀλοαῖς μανίαις.* So *θάνατοι*, *violent deaths; αἵματα*, *deeds of blood; νύκτες*, *watches of the night.*

With verses 32, 33 may be compared Catullus, *Attis* (lxiii.) 4—

Stimulatus ibi furenti rabie, *vagus animis.*

For other imitations of this play in the *Attis* see 506, 864, 987-990, 1056.

36. **γυναῖκες**. This has been explained 'all who were adult, not mere *παρθένοι*, though the term cannot be intended to exclude

unmarried women ; cf. v. 694, *νέαι, παλαιαί, παρθένοι τ' ἔτ' ἄζυγες*.' But I know of no instance in which *γυνή* means *adult woman*, whether married or not, as contrasted with *παρθένος* in the sense of *young woman*, whether maiden or matron. *γυνή*, as wife, is used in strong contrast to *παρθένος*, maiden, *e.g.* Theocr. xxvii. 65, 66 ; but this is not the antithesis here required. I take the words as pleonastic—*all the female Thebans, every woman of them ;* cf. *γυναιξὶ θηλείαις*, Or. 1205. This interpretation is further supported by the fact that *ἦσαν* not *εἰσὶν* is used. Wecklein quotes as a similar pleonasm *ἵππους ἀθλοφόρους οἳ ἀέθλια ποσσὶν ἄροντο*, Hom. Il. 9, 124.

38. Cf. Nonn. Dionys. xliv. 307, *ὀρεσσαύλῳ παρὰ παστῷ*.

39. **δεῖ γὰρ**, 'this city needs must feel that she is uninitiated,' she must be 'taught a bitter lesson' of the consequences which will follow her neglect of Dionysus. Cf. *θεὸς γεγὼς ἐνδείξομαι*, 47 ; *ἀναφαίνει . . . ἐκφὺς*, 538 ; *ἐγγὺς ὢν ἐμάνθανε*, 1113.

46. Cf. Frag. 36 (Nauck), *γλυκεῖα γάρ μοι φροντὶς οὐδαμῆ βίου*, and see note on v. 358 ; render 'and in his orisons nowhere remembers me.'

49. **τἀνθένδε** used for *τὰ ἐνταῦθα* through the influence of the verb of motion *μεταστήσω πόδα* which follows ; so we have *κεῖθεν ὅθεν* for *κεῖσε ὅθεν* in Soph. O. C. ; *ἄλλοσε ὅποι* for *ἄλλοθι ὅποι*, Plat. Crit. 45 B ; and *indidem unde* for *ibidem unde* in Plaut. Cist. i. 1, 63 ; *ex illo cubiculo ex quo* for *in illo cub. ex quo*, Cic. Fam. vii. 1. 1.

52. **ξυνάψω**, *sc. μάχην*.

55. **ἀλλὰ** introduces an abrupt transition, or an animated speech. Clearchus (Xen. Anab.) begins a speech *ἀλλ' ὤφελε μὲν Κῦρος ζῆν*, *Now would that Cyrus were alive.*

59. **τύπανα**. This is a necessary emendation of *τύμπανα* which could hardly be shortened before 'Ρ. Cf. Cat. *Attis*, 8, 9—

leve typanum,
Typanum, tubam Cybelles, tua, mater, initia,

where the last words seem to be a reminiscence of *μητρὸς ἐμά θ' εὑρήματα*.

62. **πτυχάς**, fr. *πτυχή*. This, both here and in 945, is the correct form of the word ; not *πτύχας*, which would come from *πτύξ*.

64. The Bacchae whom Dionysus has brought with him from Asia, who form the Chorus, and must throughout be distinguished from the Theban Bacchae, now enter the Orchestra, singing the *Parodos* or *Entrance-song*. The part of the play previous to this is technically called the *prologue*, whether it is what we should call a prologue or not. Aristotle, in his *Poetics*, defines *πρόλογος* as *μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου* ; so that every Greek play has a *prologue* in the Greek sense, except when the play opens with the entrance of the Chorus, as in the *Rhesus* and *Iph. Aul.*

of Eur., and the *Persae* and *Supplices* of Aeschylus. Eur. introduced the prologue in the modern sense of the word, to explain the circumstances under which the action begins. Aristoph. ridicules the innovation, Ran. 945, *et seqq.*

65. **θοάζω**, 'I ply featly (lit. 'hastily') my grateful service.'

67. **κάματον εὐκ.**, 'a labour of love,' Sandys.

69. **μελάθροις ἔκτοπος**, 'let him begone to his halls,' lit. 'let him be out of my way in his home.' I have followed Elmsley in so punctuating this passage, which is usually given *τίς μελάθροις; ἔκτοπος ἔστω.* But a person who was in his house would not be in the way of the entering chorus, whose habit it is to call on all those who are in their path to clear the way for them. Cf. Aristoph. Ran. 354, *εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν.*

70. **τὰ νομισθέντα**, usually explained as neut. plur. 'in wonted wise,' used adverbially as *εὔια* in 157, where see note; but the participle suggests rather a comparison with *τὸ λεγόμενον* employed in apposition in the sense of 'as the saying is.' Hence the meaning would be 'as is meet and due.'

71. **κελαδήσω.** The word which is in the mss is *ὑμνήσω*, which the metre shows to be wrong. Probably it was a gloss which crept into the text. If so, *κελαδήσω* would have been a likely word to be so explained. There is no passage in Greek literature which proves satisfactorily the possibility of a short vowel before *μν*, so we may dismiss the theory that *ὑμνήσω* can in this passage have the first syllable short. Sometimes the supposed shortening of the syllable before *μν* occurs in a passage which does not necessarily demand a short syllable, as in Pind. Nem. iv. 83, where the syllable corresponding to the first syllable of *ὕμνος* may be long as well as short; and in Aesch. Pers. 281, where a short anacrusis may well correspond to a long one, so that we are not forced to scan the first syllable of *μεμνῆσθαι* as short. In other places the reading has suffered from the substitution by the copyists of a more familiar for a less familiar word, as *ὑμνωδεῖ* for *μονωδεῖ* in Agam. 990, or from the intrusion of a gloss, as *πολύμναστον* in Agam. 1459, which was probably a gloss on *ἐριμνάστευτος*, Heimsoeth's admirable correction of *ἐρίδματος* in 1461. But it is not improbable that where we find instances of this impossible quantity with compounds from *μνάομαι* we should omit the *ν*. Thus if Eur. Iph. A. 68, *δίδωσ' ἑλέσθαι θυγατρὶ μνηστήρων ἕνα*, is not altogether spurious, we might read *μηστήρων*, a form derived from *μάομαι*, and rendered probable by the fact that *μάομαι* is a *vox propria* for marriage-engagements, as in Il. ix. 394, *Πήλευς θήν μοι ἔπειτα γυναῖκά γε μάσσεται αὐτός.*

72. **μάκαρ** and **εὐδαίμων** may be broadly distinguished as meaning, the former objectively, the latter subjectively, happy; 'blest is he who with joy in knowing the holy ceremonies liveth the

blessed life, entereth his soul into the revel-band, and worships on the mountains with mystic lustrations.' *θιασεύεται* is best taken as middle.

85. **κατάγουσαι**, 'bringing him home'; see the celebrated passage *κάτει . . . κατάξω* in Eur. Med. 1015, 1016.

88. **ἔχουσα**, *being pregnant with*. Matthiae excellently compares Hdt. v. 41, *καὶ ἡ προτέρη γυνὴ τὸν προτέρον χρόνον ἄτοκος ἐοῦσα τότε κῶς ἐκύησε, συντυχίῃ ταύτῃ χρησαμένη· ἔχουσαν δὲ αὐτὴν ἀληθέϊ λόγῳ οἱ τῆς ἐπελθούσης γυναικὸς οἰκήϊοι πυθόμενοι ὤχλεον.* Paley, after Musgrave (who, however, suggests *πόδ' ἔχουσα*), makes *ἔχουσα* = *οὖσα*, comparing *καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις*, Ran. 704. But this is not a case in point, for the words are a quotation, in which one word is suppressed : *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις* is the whole line, and the verse is generally included among the *frag. dram. incert.* of Aeschylus, to whom Didymus ascribes it, though another Schol. attributes the line to Archilochus. Aristoph., according to his usual manner, here uses *ἔχοντες* as governing *ψυχὰς*—a word which his audience would readily supply. Moreover it is nearly certain that in that passage we should take *τὴν πόλιν* as the direct object of *ἔχοντες* and entirely disconnect it from the foregoing verbs which are usually held to govern *τὴν πόλιν*. The only valid objection to construing the sentence thus is the fact that then *καὶ ταῦτ'* would not begin the clause to which it belongs. But Blaydes in his excellent note on Ar. Ran. 704 shows that *καὶ ταῦτα* need not stand at the beginning of its clause either in prose or in verse ; see for verse Ar. Ach. 168, Plut. 546, Diodor. Com. iii. 546, *τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βίου* ; and for prose Hdt. i. 173, ii. 63, Dem. Mid. 533, Luc. Epist. Sat. iii. 35, *ἐπὶ κατεαγότι καὶ ταῦτα τῷ ἀμφορεῖ.* In Eur. Supp. 165 *ἐν μὲν αἰσχύναις ἔχω* governs *ἀμπίσχειν*. I believe the use of *ἔχειν* = *εἶναι* to be wholly restricted to adverbs of manner, *καλῶς ἔχειν*, *ἀνακῶς ἔχειν*, etc., and to the quite different phrase, *ἀμφὶ ἔχειν*. Cf. Thuc. ii. 81, where *διὰ φυλακῆς* = *πεφυλαγμένως*. See Aesch. Theb. 99, Xen. An. v. ii. 26. When Phot. explains *ἔχοντες· οἰκοῦντες*, he refers to the two senses of *ἔχειν χώραν*, *to be king of a country*, and *to live in it.*

89. **ὠδίνων λοχ. ἀν.**, 'she bare him cast untimely from her womb in the travail pangs of childbirth that the thunder brought on its wing.' The thunderbolt brought on her travail prematurely ; *ὠδίνων* is the objective and *βροντᾶς* the subjective genitive. The passage affords a remarkable example of the maintenance of an elevated tone, in a case where an inferior artist might have failed ludicrously.

94. **θαλάμαις**. I have accepted Wecklein's *θαλάμαις* for *θαλάμοις*, influenced by the acute note of Sandys who points out that Aristotle (*περὶ ὕπνου*, § 3) uses *θαλάμη* for a *cavity* of the body. Hence

it would be a very suitable word here for the thigh of Zeus where Dion. was to mature for a second birth (cf. *ἄρσενα νηδύν*, 527). If we read *θαλάμοις* we should render 'at once, in the very chamber of his birth,' which is a little frigid.

98. **κρ. ἀφ' Ἥρας.** Cf. *ἀδῆον . . . ἀπ' ἀνδρῶν*, Soph. Oed. C. 1534; *κρυπτόν* is proleptic.

99. **τέλεσαν.** This word and Μοῖραι are both *voces propriae* in dealing with an expected birth; and for this reason we must explain *μοιρίδιον τελέσαι*, Pind. Isthm. v. 46, 'to bring to the birth in due time,' not *felicem reddere*, as Dissen interprets.

101. **ἔνθεν ἄγραν** can hardly mean 'some taken from which': it might better mean 'some of which when hunted or sought after,' or, as Herm. appears to understand when he makes *ἄγραν* the predicate, 'whence (from which circumstance it arises that) the Maenads seek serpents, and, when caught, twine them in their hair.' The harshness of this had led me to suspect the soundness of *ἄγραν*; but Mr. S. Allen's simple correction of *θηροτρόφοι* into *θηρότροφον* removes all difficulty. *θηρότροφον ἄγραν* then = *δράκοντας*, cf. Phoen. 820, *θηροτρόφου . . . δράκοντος*; and the whole sentence means 'whence the Maenads twine in their hair the serpents which they have caught,' lit. 'their beast-fed prey.' Dr. Sandys in an admirable note illustrates the connection of the serpent with the worship of Dionysus. The only other tenable suggestion on this passage is that of Mr. Morice quoted by Dr. Sandys in his Supplementary Notes (3rd ed. p. 259). He proposes *ἄγραν θηροφόρον*, 'booty (consisting) of beasts worn (as a wreath),' comparing Soph. Frag. 16, *παρδαληφόρον δέρος*, 'hide of leopard's-skin worn' as a garment.

106. **μίλακι**, 'break into blossom with the bright clustering briony.' Dr. Sandys thinks that *briony* is the nearest approximation to a correct rendering. *Bindweed* or *convolvulus* would be less suitable for a wreath. *Yew* would not do at all, for its associations in our tongue lead us quite away from revelry and joy.

109. The Et. Magn. expl. *βάκχος, ὁ κλάδος ὁ ἐν τελεταῖς, ἢ στέφανος*, and Hesych. expl. *βακχᾶν* by *ἐστεφανῶσθαι*. This is scarcely satisfactory, for *βάκχος* and *βακχᾶν* are not identical in meaning with *βάκχιος* and *βακχιοῦσθαι*. I should rather take *καταβ.* = *make thorough bacchants of yourselves, act the Bacchant with zeal.* Elms. compares *τὴν βεβακχιωμένην βροτοῖσι κλεινὴν Νύσσαν*, Soph. Incert.

110. For **ἐν κλάδοισι** cf. inf. v. 1168, *Ἀγαύην μητέρ' ἐν διαστρόφοις ὄσσοις*, and El. 321, *σκῆπτρ' ἐν οἷς Ἕλλησιν ἐστρατηλάτει.* So in Soph. Oed. R. 871 *μέγας ἐν τούτοις θεός* means, I think, 'mighty is God *when armed with these*' (*i.e.* with the *νόμοι ὑψίποδες* of which the Chorus has been expressing its veneration); and in Pind. Olymp. xi. 75 *ἐν δόξᾳ* = *gloriously.*

111. **ἐνδυτά**, 'our bacchic livery of dappled fawnskins.'

112. **πλοκάμων** must be understood in its primary sense of something twisted or curling (*πλέκω*), and must refer to the *curling locks* of hair which the Bacchants took from animals of the chase as a trimming for their fawnskins; 'tufts of white ringlets' is not a very unnatural way of expressing 'curly tufts of white hair'; but *πλοκ.* elsewhere always refers to human hair. Yet Reiske's *ποκάδων* cannot be accepted, as the word never means 'sheep' but only 'flocks of wool.' The difficulties in the passage would be greatly mitigated by reading, as Mr. A. E. Housman has suggested, *πλοκάμοις μαλλῶν*, 'curls of white wool.' Such errors of transposed inflection are not infrequent, *e.g.* *ψυχῇ . . . ἡδονήν* for *ψυχὴν . . . ἡδονῇ*, Aesch. Pers. 843; *nomine corda* for *nomina corde*, Ov. Fast. iv. 160. However, Dr. Sandys, Suppl. Notes, p. 259, 3rd ed., remarks that *πλόκαμος* is used in Xen. Cyneg. ix. of the 'twisted cord' of a deer-trap, which shows that *πλ.* need not always mean human hair, but can denote a twist or plait of any material. It was the custom of the Bacchae to fasten tufts of wool to the *νεβρίς*, partly to enhance its dappled appearance, and partly because wool had some mysterious meaning in Greek religion; see Hdt. ii. 81; it was attached to suppliants' boughs.

113. **ἀμφὶ νάρ. ὑβρ. ὁσ.** The Bacchae are enjoined to be reverent in the handling of the wand, just as above they are exhorted to be true Bacchants: for the use of *ἀμφὶ* cf. Phoen. 1028, *ἄλυρον ἀμφὶ μοῦσαν*, 'with a song'; *ἀμφὶ βωμίους λιτάς*, Phoen. 1750; *ἀμφὶ γηγενῆ μάχην*, Cycl. 5. The use of the pith wand was probably ordained to prevent the danger which might have arisen from arming frantic Bacchants with heavier staves. The *thyrse* was tipped with a point and thus different from the pith wand. Eur. however in this play neglects the distinction, for in 251 Cadmus is said to have a *narthex* in his hand, and in 254 a *thyrsus*; again in 1158 we have *νάρθηκα εὔθυρσον*. From the epithet *ὑβριστάς*, 'gay' or 'frolic,' we gather that the Maenads playfully assailed each other with these light pith wands. I would venture on 'rollicking' as a rendering of *ὑβριστάς*, but for the inevitable suggestion of Gilbert's 'rollicking, rollicking bun.'

120. Strabo mentions two classes of Curetes—one, the servants of Idaean Zeus and Rhea in Crete, whom he compares to the Satyrs, *μετ' ὀργιασμοῦ καὶ τοιούτων προπόλων οἷοι περὶ τὸν Διόνυσον εἰσὶν οἱ Σάτυροι, τούτους δὲ ὠνόμαζον Κουρῆτας*. From these *Cretan* Curetes he distinguishes the *Phrygian* Curetes of Rhea or Cybele, and says, *τοὺς δ' αὐτοὺς καὶ Κορύβαντας καλοῦσι*. The names, however, are used indiscriminately.

123. **τρικόρυθες.** 'Ob triplicem galeae marginem qui trium galearum super impositarum speciem reddebat.' Lob. on Soph. Aj. 846.

124-134. The meaning is this:—In the service of Rhea in Crete

the Curetes first invented and presented to their mistress the τύμπανον or kettledrum, which was afterwards destined to become an accompaniment for the Bacchic cries of *euoe*. The Curetes in the service of Rhea in Crete sang to the accompaniment of the τύμπανον and the flute strains such as were afterwards used in the orgiastic worship of Bacchus; and therefore the Satyrs, who stood in the same relation to Dionysus as the Curetes and Corybantes to Rhea (see note, v. 120), borrowed from the latter the tympanum, and introduced it into the festivals of Bacchus.

125. **βυρσότονον κύκλωμα**, 'round of stretched hide,' is the timbrel or kettledrum, called also τύμπανον.

127. **κέρασαν**, 'with the kettledrum's roar they blended the wild call of the Phrygian clarions.'

129. **κτύπον**, in appos. with βυρσ. κυκλ. 'to roar with the yells of the Maenads.'

131. **ἐξανύσαντο**, 'won it for their own,' stronger than ἠνύσαντο which means 'to attain,' 'get at.' Sandys.

135. **ἁδύς**, 'full of joy is the Bacchant when he flings himself to the earth'; cf. for this use of ἡδύς Hipp. 289, καὶ σύ θ' ἡδίων γενοῦ. Also Soph. Oed. R. 82, ἀλλ' εἰκάσαι μὲν ἡδύς, and Trach. 122, ἁδεῖα μὲν ἄντια δ' οἴσω, where, however, the better reading is αἰδοῖα. See Jebb on Soph. Ant. 69 and Trach. 122.

137. **νεβρίδος**, gen. of material.

138. **αἷμα τρ.**, 'chasing after the blood of slaughtered goats, the rich feast of raw flesh.' Cf. βροτοκτόνοι θυσίαι, 'human sacrifices,' Iph. A. 384. For ὠμ. χάριν cf. χαρμοναῖσιν ἀνδροβρῶσι, Her. Fur. 385; ἀνδροβρῶτας ἡδονάς, fr. 541.

141. **Βρόμιος** is described as Exarch, not as being really present with them, but as supplying the orgiastic furor; their actual leader is the Bacchant, v. 145, the pretended servant of Dionysus, whom, of course, the Chorus do not suspect to be the god himself.

144. *Sc.* **ἔστι**, 'there is a reek as of Syrian incense.'

145. See on v. 1. Mr. Macnaghten, Class. Rev. ii. 224, takes πλανάτας as nom. and regards φλόγα as governed by the three participles, ἐρεθίζων meaning 'fanning by the speed of his running,' for which he compares ἐρεθιζόμενος ῥιπίδι, Ar. Ach. 669. He thinks it is awkward that φλόγα should be governed first by ἔχων and then by ἀναπάλλων, with an intervening part. ἐρεθίζων governing another substantive. But for a more remarkable phenomenon see Soph. Trach. 360-365, where in ἐπιστρατεύει . . . εἶπε . . . κτείνει the intermediate verb has a different *subject* from the first and the third; and Thuc. ii. 3, where in ἡσύχαζον . . . ἐνεωτέριζον . . . κατενόησαν we have the same anomaly.

147. The order of words seems in favour of taking ἀΐσσει intrans. with δρόμῳ. ἐκ νάρθηκος not ἐν νάρθηκι, because the torch is fixed into, or tied to, the wand.

149. **ἀναπάλλων**, trans., as in v. 1190 below, 'inciting' to the dance.

150. **τρυφερὸν**, see below, v. 455. Though only sustaining the character of the servant of Dionysus, the Bacchant has all the bloom, luxuriance, and fragrance which the Greek attributed to the god himself.

154. **χρυσορόου.** Herodotus speaks of the Pactōlus as *ψῆγμα χρυσοῦ καταφορέοντα ἐκ τοῦ Τμώλου*, v. 101.

157. **εὔια**, *more Bacchico.* See note on v. 1002 for instances of adj. used as adv.

161. **ξύνοχα φοιτάσιν**, 'in unison with the bands that troop to the hill, to the hill'; *φοιτάσιν* = *φοιτώσαις* and takes the constr. which the participle would have had, as *τὰς . . . κινήσεις τῷ σώματι*, Plat. Legg. 631 C, is justified by the fact that *κινεῖσθαι* would have been followed by a dative. In the same way many edd. take *ὁδίτης* = *ὁδεύων* in Soph. Phil. 147, but Jebb justly pronounces such a constr. to be there intolerable, and brilliantly emends *δεινὸς ὁδίτης τῶνδ' οὐκ μελάθρων.*

163. **πῶλος**, cf. Tennyson's *Talking Oak*—

> Then ran she gamesome as the colt,
> And livelier than a lark
> She sent her voice thro' all the holt
> Before her, and the park.

Cf. also the exquisite picture of the daughter of the North Wind in Soph. Ant. 985, who was *ἅμιππος ὀρθόποδος ὑπὲρ πάγου*, 'swift as a colt along the sheer crag.'

169. Musgrave's correction, *βάκχα* for *Βάκχου*, is quite necessary: the Bacchae cannot be said, as Paley suggests, to take pleasure in the movements of their leader Bacchus, for Bacchus was not their leader, so far as they knew. See note on v. 141.

176. **ἀνάπτειν.** Perhaps 'to tie to the thyrsi pieces of ivy and wool.' *ἀνάπτειν* = *to tie*, in Her. Fur. 1012. *ἀνάπτειν. περιτιθέναι ἢ ἀνατιθέναι*, Suid. *ἀνάπτειν, περιθεῖναι. ἀνάπτεται, φλέγεται*, Hesych. *θεοτερπέα βωμὸν ἀνάψας*, Nonn. Dion. xliv. 101, means *having kindled.*

178. **ὡς**, *since*, to account for his coming out unsummoned. He had heard the voice of Tiresias, and therefore had not to await the summons of the porter. Cf. Soph. Ai. 15.

182. Probably **ἐν** dropped out from its similarity to the last syllable of *πέφην'*; the mark of elision in the latter word is not likely to have been made by mistake. But the line may well be a gloss on *νιν* patched up into a senarius by the help of v. 860.

183. **αὔξεσθαι μέγαν**, 'to be glorified to greatness.' The adj. is proleptic.

184. **ποῖ** is due to the influence of the motion expressed in *καθιστάναι πόδα* and implied in *χορεύειν*, like *τἀνθένδε* above, 49.

185. **ἐξηγοῦ**, 'expound,' a word specially used in a religious sense, as when Aegeus says to Medea *ἐξηγοῦ θεούς*, cf. *praeire verba.*

186. **σοφός**. In these matters thou art 'versed,' an allusion to the holy calling of Tir. Very frequently 'wise' is by no means the meaning of *σοφός*. In Pindar the word gen. means 'a poet.' In tragedy often 'an expert' as here, and more fully in Med. 686, *σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε*. It sometimes indicates a *magic* or *mystical* virtue as in Or. 213, *ὦ πότνια λήθη τῶν κακῶν ὡς εἶ σοφή*, 'what an enchantress thou art!'

200. 'We do not rationalise about the gods.' For the *dat.* see below, v. 683, and note.

201. Plutarch, in a passage referring to these lines, paraphrases v. 201 by the words *ἡ πάτριος καὶ παλαιὰ πιστὶς*, understanding *ὁμ. χρ.* 'old as time itself.' This is, no doubt, the meaning of the words, 'left us by our fathers, nay, as old as time itself.' 'Coeval (with ourselves) in existence' is weak. Plutarch appears to misunderstand *καταβάλλει*, making it mean 'to be better than,' not 'to get the better of,' as if he had read *ὑπερβαλεῖ*. His words are *ἀρκεῖ γὰρ ἡ π. καὶ π. π. ἧς οὐκ ἔστιν εἰπεῖν οὐδ' ἀνευρεῖν τεκμήριον ἐναργέστερον οὐδ' εἰ δι' ἄκρας τὸ σοφὸν εὕρηται φρενός.*

203. Paley contrasts the meanings of *ἄκρος* in Aesch. Ag. 611 and 778. In the former *ἄκρος* denotes *excellent*; in the latter *οὐκ ἀπ' ἄκρας φρενὸς* means 'not from the mere surface of the mind.' So in Hec. 242. In Hipp. 255 *ἄκρος* has the same meaning as here, 'the depth of the mind.' In Hdt. v. 42 *ἀκρομανής* has the sense of 'half mad.' Mr. Blakesley translates 'raving mad'; but he misconceives the grounds on which the other view is taken. Cf. *ἀκροκνέφαιος*, Hes. Op. 565.

204. 'Some one may say that I do not respect my own gray hairs in thus dancing, *but no*, for,' etc.

209. **διαιρῶν**. I cannot suggest any interpretation of this verse if the vulg. be allowed to stand. The sense which *ἀριθμός* bears in Tro. 476 and in Heracl. 997, both quoted by Bothe, and in Theocr. xvi. 87, quoted by Paley, is defined by the context: *ἀριθμὸς ἄλλως* is easy; not so *ἀριθμός* by itself. It is one thing to contrast *πολλοί* and *ἀριθματοί*, and quite another to contrast *ἅπαντες* and *ἀριθμοί.* 'Nos *numerus* sumus' is easy; but could we say 'ab omnibus non a numeris Deus vult coli'? Yet *numerus* = 'detachment' in Tac., but *ἀρ.* is only *unit.* 'A single individual' and 'a *mere* unit' differ *toto caelo.* *διαριθμῶν δ' οὐδὲν*, *making no distinctions*, would be much better than the vulg.; but in this sense the word is found more usually in *med.*, though we have *διαριθμεῖσθαι*, 'to be distinguished' (implying *διαριθμεῖν*, 'to make distinctions'), in Aeschin, 83, 32. I have adopted the reading of my friend, Dr. Brady, who suggested to me that Eur. wrote *διαιρῶν*, the meaning of the whole sentence being, 'he has not made any divisions of the classes who

are to honour him; he wishes to be worshipped by all, without making any nice specification of the age, etc., of his votaries.' *διαιροῦντα* is the word used by Aristotle, Pol. 1268 B, for *making reservations or qualifications* in a verdict, when the issue taken is simple. *διαριθμῶν* may well have been a gloss on *διαιρῶν*, as Mr. Brady thinks, of whose conjecture I have met with a strong confirmation in Suidas. His note looks as if he had this passage in mind—*διαιρῶν αἰτιατικῇ· ἀναπτύσσων, καὶ δοκιμάζων, καὶ διακρίνων τὰ πράγματα, καὶ οἷον διαίρεσιν αὐτῶν ποιῶν*, Suid. 274 B. Neither Suid. nor Hesych. recognises *διαριθμῶν* in this sense, except in *med.* which is found in Plato. Dr. Sandys cites a very apt parallel to the general sense of the passage from Wordsworth's *Ecclesiastical Sonnets*, 43—

> Give all thou canst; high Heaven rejects the lore
> Of nicely-calculated less or more.

210. **ἐπεί.** It would have been in accordance with the usage of Eur. to make Tiresias end his speech by announcing the approach of Pentheus. Tiresias being blind, Cadmus is obliged to begin to speak, for the purpose of making the announcement. 'I shall say,' says Cadmus, 'what you would have said'—what would ordinarily have been set down for Tiresias.

217. **ἡμῖν**, ethical dative, like Soph. O. C. 81, *ἦ βέβηκεν ἡμὶν ὁ ξένος*, which means 'do we find ourselves alone?' (Jebb *ad loc.*) So *Κρέων ὅδ' ἡμῖν*, *ib.* 723; *ποῦ, τέκνον, εἶ μοι*, *ib.* 845.

224. **δή**, ironical. Cf. Xen. Hell. v. 4, *εἰσήγαγε τὰς ἑταιρίδας δή*, the *pretended* concubines. *δῆθεν* is more usual in this sense. *πρόφασιν* is often used adverbially in the sense of 'ostensibly.'

225. **πρόσθ' ἄγειν**, 'to hold' =*ducere*. Cf. *Θήβας δ' ἀνάνδρους ὧδ' ἄγεις*, v. 1037. *ἄγειν* depends on *κλύω* above.

226. **χέρας**, accus. of closer specification, depending on *δεσμίους*, and *δεσμίους χέρας* is exactly 'handcuffed.'

227. **στέγαις**, locative dative.

235. Cf. *χρυσέῃσιν ἐθείρῃσιν κομόωντε*, Il. viii. 42.

236. **ὄσσοις**, locative dat. as *στέγαις*, 227; *οἰνωπὸς* is 'of ruddy face.'

238. **προτείνων**, 'imparting the Bacchic rites.'

240. **παύσω**, 'I will not have him making his thyrse whistle through the air while he tosses his curls.' Unless the thyrse could be 'cracked' like a whip it is hard to see what else *κτυποῦντα θύρσον* could mean; for the rest cf. *ξανθὰν χαίταν σείων*, Cycl. 76.

241. **τράχηλον.** Cf. Luc. ix. 213—

> *non deprecor hosti*
> *Servari dum me servet cervice recisa.*

242. **ἐκεῖνος**, *sc.* *ξένος γόης*, the Bacchant, who is not suspected to be Dionysus himself. 'This,' says P., 'is the impostor on

whose authority rests the whole story of Dionysus' birth and divinity.'

I have bracketed with Wecklein and others from 242-247. They have been led to take this course by the frigidity of the passage as a whole, but it has besides several marks of spuriousness: (1) The wrong use of *ἐκπυροῦται* in 244, (2) the ludicrously feeble epithet *δειν῀ης* in 246, (3) the violation of the pause in 246, (4) *ὅστις ἐστὶν* unmeaningly borrowed from Hel. 306. Emendation might remove these errors, but why should the passage, if sound, be so thickly studded with them?

244. **ἐκπυροῦται.** For the tense see note on v. 2, and cf. Eur. El. 416. 'He,' says P., 'asserts the existence of a god D., whereas Semele's child was in fact utterly consumed along with his mother.' The interpolator forces on the word the meaning of taking out of the womb by the agency of fire. It always means *to be burnt.* In Her. Fur. 421 *ὕδραν ἐξεπύρωσεν* refers to the story that Heracles *seared the neck of the hydra as he cut off each head*, where though it may mean *put out of existence by means of fire*, the meaning objected to here is not thereby defended.

251. **βακχεύοντ'.** The reading is undoubtedly sound: this use of *ἀναίνομαι* is common in Eurip.; the *βακχεύοντας* of the ms arose from the not seeing that *βακχεύοντ'* is the dual. Cf. *αἰδέομαι σέο γῆρας*, Nonn. xlv. 73.

The word **πάτερ** was omitted by the copyists, who perceived that Cadmus was really the *grandfather*, not the *father*, of Pentheus. He is again addressed as *πάτερ* in 1322. The verb *ἀναίνομαι* with the participle of another verb means not 'I refuse' but 'I am pained.' Elsewhere in this meaning it is always found in a negative sentence, as in Aesch. Ag. 583, *νικώμενος λόγοις οὐκ ἀναίνομαι*, 'I am not loth to yield to argument.' Cf. H. F. 1235; Iph. A. 1503.

256. **ἐσφέρων νέον**, Pentheus means that the more divinities there are, the more scope will Tiresias have for his augury from birds (*πτερωτούς*), and his profitable divination from the fire of sacrifices (*ἐμπύρων μισθούς*). We find Tir. exercising these two kinds of divination in Soph. Ant. 999 ff., and similar charges of venality are often brought against him.

261. This verse is not spurious, as is shown by *ἔτι* in the foll. verse. The meaning is, as Prof. Jebb has pointed out, 'there are some *ὄργια* in which women can bear a part without reproach (*e.g.* the Orphic and the Cabeirian); but when wine comes in *then no longer* is this the case.'

262. 'There is nothing good *in* the orgies.' Cf. Hel. 746, *οὐδ' ἦν ἄρ' ὑγιὲς οὐδὲν ἐμπύρου φλογός*, and Soph. O. T. 1196, *βροτῶν οὐδὲν μακαρίζω.* Cf. also Ar. Thesm. 394 where Eur. is described as calling women many bad names, and among them *τὰς 'οὐδὲν*

ὑγιές,' τὰς μέγ' ἀνδράσιν κακόν. Of course we must not render 'none of the orgies,' for this would imply a singular *ὄργιον.* The idiom is not uncommon; cf. *θεσμῶν οὐδὲν* in Soph. Trach. 682 (the regular plur. is *θεσμοί*, though we find *θεσμά* in fr. 90 if the text is sound there); *τἀπίλοιπα τῶν λόγων*, Soph. Phil. 24, where Jebb quotes *τῶν σῶν λόγων | ἀρεστὸν οὐδέν*, Soph. Ant. 499; *τὰ λοιπὰ τῆς ἑστιάσεως*, Plat. Rep. 352 B.

263. **τῆς δυσσεβείας.** 'What impiety!' Wonder is expressed (1) by gen., as here; (2) by inf., with *δὲ* (generally), as in Ar. Nub. 267, *τὸ δὲ μήδε κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.* Both forms are combined in Med. 1051 and Alc. 832. The reading of the mss *εὐσεβείας* could only be taken ironically, and we can hardly believe that Eur. would have put an ironical exclamation into the mouth of a tragic Chorus.

270. I have accepted Wecklein's view of the reading here; *δυνατός* looks very like a gloss on *οἷός τε.* Shilleto's *θρασὺς δὲ, δυνατὸς καὶ λέγειν ὅς ἐστ' ἀνήρ* is strongly recommended by the fact that the words *τοῖς θρασέσι καὶ δυνατοῖς λέγειν* occur in Dem. Androt. 601, while the position of *καὶ* is against his emendation. But *δυνατὸς καὶ οἷός τε* in a poet would be a crowning instance of bad style. Here certainly *δυνατός* could not mean '*in a position of authority.*' In illustration of *θρασὺς δὲ γλώσσῃ* cf. Soph. Aj. 1142, *γλώσσῃ θρασύν*; Eur. Or. 903, *ἀνήρ τις ἀθυρόγλωσσος ἰσχύων θράσει.*

271. **νοῦν οὐκ ἔχων**, '*because* (being *θρασύς*) he has no sense': *νοῦν μὴ ἔχων*, '*if* he has no sense.'

272. **οὗτος δ' ὁ δαίμων.** The order is *οὐκ ἂν δυναίμην ἐξειπεῖν ὅσος μέγεθος καθ' Ἑλλάδ' ἔσται οὗτος ὁ δαίμων*, but the last words usher in the sentence for rhetorical effect. The verse is rendered by Accius Bacch. fr. 9, 2, *neque sat fingi neque dici potest | pro magnitate.*

276. **Γῆ δ' ἐστίν.** This is in parenthesis. The two compared are Demeter or Gaea—call her which you will—and Dionysus.

277. **ἐν ξηροῖσιν**, lit. 'in respect of solid food,' like *ἐν σοὶ γελῶ*, Soph. Ant. 551; *ἐν θανοῦσιν ὑβριστής*, Aj. 1092.

278. 'But her successor, the son of Semele, invented the beverage of the grape to match.' Nonnus xlv. 101 has in a passage manifestly based on this—

> *οὗτος ἀμαλλοτόκῳ Δημήτερι μοῦνος ἐρίζει*
> *ἀντίτυπον σταχύεσσιν ἔχων εὔβοτρυν ὀπώρην,*

which seems to show that he took *ἀντίπαλον* as belonging to *πῶμα.* The usual reading *ὃς δ' ἦλθεν ἐπὶ τἀντίπαλον* is explained as meaning 'he who addressed himself to the supply of a corresponding (correlative) want in our nature,' namely drink, or 'he who has reached equal importance with her'; the first interpr. is not in the Greek, the second is both forced and unsuitable;

there is no question here of a comparison between Demeter and Dionysus, and if there were Tir. would have given precedence to the latter. A reference to the Critical Notes will show that this greatly improved reading is due to Mr. Housman, the author of many acute and convincing conjectures on the Greek and Latin poets. My friend Prof. Palmer, when I mentioned to him Mr. Housman's emendation, remarked that it derived a further confirmation from the fact that ὅς τ' ἔπειτ' ἔφυ τριακτῆρος οἴχεται τυχών, Aesch. Agam. 171, shows ὃς ἦλθ' ἔπειτα to be a most natural expression for 'a successor.'

282. **ὕπνου.** 'Sleep's oblivion of the cares of life'; ὕπνου is the subj. gen. and κακῶν the obj. gen. Cf. ὠδίνων . . . βροντᾶς above, 88.

284. **σπένδεται.** A play on the two meanings of the word, to be poured out in libation, and to conciliate or make peace with one. The passive of σπένδω is post-classical, and the thought is more Latin than Greek and more Christian than pagan. A Latin might say *dumque libatur litat.*

284-297. These verses are bracketed by Dindorf, who saw that the seer who celebrates Dion. as the giver of wine (279), the inspirer of prophets (298 ff.), and the author of panics in armies (302 ff.), would not digress from his subject just after he had entered on it to explain an irrelevant legend. Moreover the explanation is a piece of rationalism not consistent with the character of one who had said above (200) οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσιν, and contrasting strongly with the unreserved acceptance of the legend in its literal sense by the Chorus (96-100, 519-529). It may, however, be held that, as Prof. Jebb has observed, 'it is a rationalism which holding to the substance of faith seeks to purge it of its gross accidents.' It may further be urged that such rationalism may even be found among professing believers in our own day. A geologist attacks the Mosaic cosmogony; a Broad-Church Dean replies, 'It is a mistake to take the Mosaic account in its literal sense; rightly explained it is not inconsistent with the conclusions of science.' Pentheus is the man of science who inveighs against the myth in its crudest form; Tir. is the theologian who introduces subtle explanation; the Chorus represent the rank and file of the Church who often do not feel bound to think about the question at all.

But all these considerations only show that the verses *might* be sound, that there is a theory on which they might fitly be put into the mouth of Tir. As against the soundness of the passage, there are still two positive arguments, (1) the quality of the diction, (2) the relative length of the two speeches, that of Pentheus, and that of Tir. in reply. As arranged in the text, the speech of P. contains 41 verses, that of T. 48, which closely enough conforms

to the general law of symmetry, the reply of the aged prophet being naturally a little longer than that of the impetuous young king. But if the impugned passage be retained the reply of T. extends to 62 verses. The argument drawn from the quality of the diction will have more weight or less according to the view which one takes of the general quality of Euripidean diction. To me the verses 284-297 seem irrelevant and below the Euripidean standard.

291. **οἷα δή.** Resorted to an expedient which none but a god could carry out. Cf. Xen. Hell. vi. 4, 26, *μάλα χαλεπῶς πορευόμενοι οἱ Λακεδαιμόνιοι, οἷα δὴ ἐν νυκτὶ ἀπιόντες.*

292. 'He tore out a part of the air, and made it into a hostage (to give to Here), but the real D. he sent out of the way of the jealousies of Here.' The expression is unsatisfactory and the sense deficient if we take the constr. to be (1) *τόνδε* (*αἰθέρα*) *ἔθηκε Διόνυσον, ἐκδιδοὺς ὅμηρον Ἥρας νεικέων*, 'he transformed this (piece of air) into (the semblance of) Dionysus, giving it as a hostage against the heart-burnings of Here,' that is, that Here might be satisfied, believing that she had the real Dion. in her power. Nor is constr. or sense improved by (2) *ἔθηκε τόνδε ὅμηρον Ἥρας νεικέων, ἐκδιδοὺς Διόνυσον*, 'he made this (piece of air) a pledge against the jealousy of Here, putting out Dionysus' to be nursed by the nymphs.

296. **ὄνομα μεταστήσαντες.** A fanciful etymology, resting on the similarity in sound between *μηρῷ* and *ὁμηρεύειν.*

297. **ὡμήρευσε** = *ὅμηρος ἐγένετο*, 'was a hostage'; in Rhes. 431 the word means 'to give as a hostage,' and the word does not apparently occur elsewhere in classical poetry. The rationalising version of the myth urges that a confusion between *μηρός* and *ὅμηρος* generated the grotesque part of the popular legend.

λόγον, *sc. ὅτι ἐτράφη ἐν μηρῷ Διός.*

299. **ἔχει**, 'implies,' 'entails'; cf. *ζῆλον οὐ σμικρὸν γάμων ἔχουσα*, Hec. 352.

300. **πολύς**, proleptic, 'in his might'; cf. *ἣν πολὺς παρῇ*, Or. 1200; *ἣν πολλὴ ῥυῇ*, Hipp. 443.

304. 'Panic hath scattered a host or ever they put forth their hand to the spear.'

305. **μανία δὲ καὶ τοῦτ' ἐστί.** The difference between the Greek and Latin construction is well illustrated in a passage quoted among others by Matthiae, *τοῦτο πηγὴ καὶ ἀρχὴ γενέσεως*, Plat. Phaedr. 245 C, which Cic. Tusc. I. translates, *hic fons, hoc principium.*

306. For this use of **ἔτι** in menaces cf. below, v. 535, and Aesch. Eum. 812, *ὑμεῖς δ' ἔτ' ἀλλόφυλον ἐλθοῦσαι χθόνα | γῆς τῆσδ' ἐρασθήσεσθε*, also Prom. 928.

307. **πηδῶντα.** Cf. Soph. Ai. 30, *πηδῶντα πέδια ξὺν νεορράντῳ ξίφει*, and Eur. Hel. 1118, *ὃς ἔδραμε ῥόθια.*

308. **βάλλοντα** governs *κλάδον*. Cf. Or. 51, *φάσγανον ἐπ' αὐχένος βαλεῖν.*

311. **νοσεῖ.** This sentence is parenthetical.

314. **οὐχ ὁ Δ.** Dionysus will not *compel* women to be chaste; that depends upon their disposition, and it therefore is the important point to consider: neither, on the one hand, shall the unchaste woman be *compelled* to be chaste, nor, on the other, shall the chaste necessarily become unchaste when she joins the orgies of the bacchants.

316. Cf. Hipp. 80, where, according to Fix, Par. has *ἀεί*.

318. Suidas quotes this line, *ὁ νοῦς ὁ σώφρων*, probably from memory.

327. Burges' conj. *ἄνευ του θεῶν* is unnecessary. Tiresias intimates that he believes Pentheus to be the victim of some aberration of judgment, produced by some artificial means. The poet wishes to hint that Tiresias knows the snare into which Pentheus is being led by the pretended bacchant, and believes that his mind is already under the influence of some supernatural infatuation. So the Schol. on Hipp. 318, *μῶν ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος*, explains by a reference to magic influence, *ἔξωθεν ἐπαγομένη γοητεία παρὰ τῶν ἐχθρῶν.*

331. **θύραζε.** Cf. Soph. Ai. 640, *οὐκ ἔτι συντρόφοις ὀργαῖς ἔμπεδος ἀλλ' ἐκτὸς ὁμιλεῖ.*

332. **πέτει**, 'thou art light-minded.' *Flighty* is hardly a word suitable to dignified speech. **φρονῶν**, 'your wisdom is very foolishness,' Sandys.

334. **καταψεύδου καλῶς**, 'hold by the fair fiction that he is, to the end that both Semele be held to have borne a god, and glory fall to us even unto all our kin.' The *ὅσια πανουργήσασα* of Soph. Ant. and the *splendide mendax* of Hor. will occur to every one.

336. For the double *dat.* cf. v. 619, below.

340. The order of the words seems in favour of taking *ἐν ὀργάσιν* with *κομπάσαντα*, not with *διεσπάσαντο*. Besides, the picture is thus more vivid, as it calls our attention rather to the boasting of Actaeon than to his death.

341. **στέψω** is the aorist conjunctive, not the future: the *conjunctivus hortativus* occurs again in v. 527.

343. **οὐ μὴ προσοίσεις χεῖρα**, 'Touch me not! Away to thy revels, and infect me not with thy folly.' *οὐ μὴ* with the aor. conj., denies; with the fut. indic. interrog., prohibits. See note on v. 852. The reading of C. is strange. See Adn. Crit.

345. **τόνδε.** The reading of C., *τήνδε*, is a strong confirmation of the soundness of Elmsley's conjecture, *δίκην* for *δίκῃ*. For *δίκην μέτειμι τόνδε*, cf. vv. 607, 1289. Cf. also *τίνα τάκεις οἰμωγὰν Ἀγαμέμνονα; = τί οἰμώζεις τηκομένη Ἀγαμέμνονα;* Soph. El. 123;

γένος νέωσον εὔφρον' αἶνον = *γένος αὖθις αἴνει*, Aesch. Supp. 528; *κτίσαι βοὰν μάχλον Ἄρη* = *βοᾶν Ἄρη*, *ib.* 627; and Soph. Ant. 1105, Aesch. Theb. 278, Ag. 787.

354. **λυμαίνεται.** *λυμεών* is often applied to an adulterer; still oftener to 'a profligate' or 'bully' such as the *ebrius ac petulans* of Juv. iii.

357. **πικρὰν**, 'having learned what a sorry thing for him has been his bacchic sport in Thebes'; *πικράν* is predicative, as *πικροτάτους* in 634.

358. **ποῦ λόγων.** Cf. above, 46. Soph. Ai. 102, 314. Trach. 375. Oed. R. 1442.

359. **ἐξεστὼς**, 'stark mad art thou now, foolish as thou wast even before.' I have corrected (anticipated as I find by Badham) *ἐξέστης* to *ἐξεστὼς.* What kind of a style would it be to write 'thou art mad now, and before thou wast foolish'? *καὶ πρὶν* is 'even before,' and the meaning is 'foolish as you were before, now you are downright mad.' The tense of *ἐξεστὼς* is the right one, and the syncopated form of the perf. part., though really the normal form in all Attic writers, might have puzzled the copyists; *ἐξέστης φρενῶν* might mean not only 'you were out of your mind,' but 'you went out of your mind.' We have the form *ἑστάναι* in 926.

362. **νέον**, *i.e.* *κακόν* as in Med. 37, *μή τι βουλεύσῃ νέον.*

365. **ἴτω**, 'but let that pass.' He dismisses the painful thought of their age and feebleness with a colloquial 'well, no matter!' which I own does not seem to me to rise to the level of tragic dialogue.

367. **Πενθεὺς . . . πένθος**, 'see that Pentheus be not to thy house the fit and apt construction of his name.' Such plays on names are very frequent in Greek. Cf. Shakespeare, *Cymbeline*, v. 5—

> Thou, Leonatus, art the lion's whelp,
> The fit and apt construction of thy name.

370. Hosia is invoked in her twofold character; Hermann first rightly explained it, *Ὁσία μὲν παρὰ θεοῖς*, *Ὁσία δὲ παρ' ἀνθρώποις νομιζομένη*, *Hosia both in heaven and on earth.*

372. **φέρεις**, 'pliest (lit. wearest) a golden wing.' So described as *pervading* heaven and earth.

378. **ὃς τάδ' ἔχει**, 'of whose gift it cometh, that men join the rout and laugh when the clarion calls and bid dull care begone, whenas cometh in the gladness of the grape at the banquet in honour of the gods, and at the ivy-crowned revel the bowl bringeth to men sleep.' It is better to take *θιασεύειν* as intrans. like *γελάσαι*, though it can be used trans. as in Ion 552. Dr. Sandys in an admirable note points out that Ar. in a passage reminding us of this, and evidently a reminiscence of

it, couples together *music*, *wine* and *sleep*. The passage, Pol. viii. (v.) 5, 2 (1339 A), may be thus rendered:—'Should we have recourse to *music* for amusement and relaxation, as we have recourse for these objects to *sleep* and *conviviality* (*μέθης*), which are not in themselves so much really good as pleasant, and which at the same time in the words of Euripides bid *dull care begone.*' The fact that Aristotle classes *μέθη* with *ὕπνος* and *μουσική* as 'knitting up the ravelled sleeve of care' teaches us that from the ancient point of view there is no jarring note (though to modern ears there would seem to be) in contemplating in a passage like this drowsiness as the climax of revelry.

382. **δαιτὶ θεῶν**, the banquet *in honour of* the gods, an epicism, as often in Homer, *e.g.* *θεῶν ἐν δαιτί*, Od. iii. 336; *θεῶν ἐν δαιτὶ θαλείῃ*, viii. 76.

391. **ξυνέχει.** The allusion is to the present *division* between Cadmus and Pentheus, and throughout the moralising of the Chorus has reference to the existing conjuncture.

395. **τὸ σοφὸν.** Cf. Or. 819, *τὸ καλὸν οὐ καλόν*, where the Schol. explains *τὸ καλὸν* by *τὸ καλὸν δοκοῦν γεγενῆσθαι.* So here *overwiseness is not real wisdom.*

397. **βραχὺς αἰών.** This is the pred., as was acutely pointed out by Dr. Sandys, who compares an exactly similar use of *βαρὺς αἰών* in Iph. T. 1122. The meaning is 'harbouring thoughts that befit not man is but shortening our span of days.' There is no doubt a reminiscence of Homer's (Il. v. 407) *ὅττι μάλ' οὐ δηναιὸς ὃς ἀθανάτοισι μάχηται*, or of another passage (Il. vi. 130), which tells how the life of Lycurgus, like that of Pentheus, was cut short by his contumacy towards Dionysus.

ἐπὶ τούτῳ, *sc.* *ἐπὶ τῷ μὴ θνητὰ φρονεῖν*, 'at the cost of losing his lowliness of thought,' whoever at this cost pursues what is above him will miss what is within his reach. *φέρω* is 'to receive or gain,' a sense more usual in the middle, but common enough in the active; *e.g.* in Soph. Oed. R. 590, 1190; Oed. C. 6. So also *κομίζω* for *κομίζομαι*, for which see Jebb on Soph. Oed. C. 1411.

402. **μαινομένων.** 'These,' says the Chorus, 'in my mind (*παρ' ἔμοιγε*) are the madmen,' not Cadmus and Tiresias whom Pentheus thinks mad.

403 ff. The places mentioned here are said to be connected with the worship of Dionysus who was associated with Aphrodite in Cyprus, and with the Muses on Olympus and in Pieria, while in Egypt he was worshipped as Osiris; but see Pref. to Ed. 2.

405. **θελξίφρονες** is to be taken with *θνατοῖσιν*, 'which soothe the minds of mortals.' Cf. Iph. Taur. 450, *δουλείας . . . πανσίπονος.*

406. **ἄν**, *sc.* *γᾶν*. I have not hesitated to insert a *θ'*; it would naturally have fallen out, coming so near another *θ'*. We find *καρπίζουσι, ποτίζουσι, εὔκαρπα ποιοῦσι*, in Hesych., who perhaps had

this passage in mind, and who certainly understood by this word actual *irrigation*, not enrichment by conveyance of merchandise, as Herm. explains in defending the vulg. ἄν θ' = γᾶν θ' ἂν does not seem to me to present much difficulty. The ellipse of γᾶν in a list of countries is surely not harsh. Moreover we have in Tro. 825 ἁ δὲ σὲ γειναμένα with a similar ellipse of γᾶ, where the word is far harder to supply than here. The land described is of course Egypt, so the reading Πάφον θ' ἂν ἐκ. may be dismissed at once. The preferable reading in the antistrophe is undoubtedly ἴσα, which is used adverbially, and means 'in equal measure.'

410. This allusion to Macedonia, as well as that in v. 565, reminds us that the play was written in that country.

413. **προβακχήιε.** The strangeness of this word invented for the occasion is excellently represented in English by the rendering 'van-courier of the Bacchic throng,' tastefully suggested by Dr. Sandys.

419. **ὀλβοδότειραν.** Cf. the beautiful frag. from the *Cresphontes*, Εἰράνα βαθύπλουτε καὶ | καλλίστα μακάρων θεῶν | ζῆλός μοι σέθεν ὡς χρονίζεις, Frag. 462.

421. **ἴσα.** 'Equally on the high and low has he conferred the enjoyment of the bowl that drowns care.' Cf. 283. The sense would be equally served by ἴσαν, a pred. adj. agreeing with τέρψιν, and by ἴσα acc. pl. neut. taken adverbially; but ἴσα has the ms authority, and, as being *ardua lectio*, it is unlikely to have been inserted by mistake. The words ὄλβιον and χείρονα indicate the social extremes; χερείονα is 'low manners' in Od. xviii. 404, Il. i. 576. For διδόναι followed by ἐς instead of the dat. cf. ἣν σὴν εἰς ἔμ' εὔνοιαν διδῷς, Hel. 1425; χάριν εἰς θεούς, Phoen. 1757. Similar is συνάπτειν εἰς 132 above. We have ἐν instead of εἰς in ἐν ἀμετέρᾳ γνώμᾳ λύρας ὤπασε θέσπιν ἀοιδάν, Med. 424.

427. I read σοφὰν with the mss, and take ἀπέχειν as depending, like διαζῆν, on μέλει. σοφὰν is thus taken proleptically, *to keep his mind in wisdom away from the over clever.* ἀπέχειν is more usually followed in this sense by the gen. simply or by ἀπὸ with gen., but the common use of παρὰ, 'away from,' justifies its substitution for ἀπό. The two are used together in exactly the same sense above, 118, ἀφ' ἱστῶν παρὰ κερκίδων θ', and παρὰ μηροῦ, 'from his thigh,' is common in Homer. It is true that here we have a case, not of *motion from* but, of *rest away from*. I do not know any instance of παρὰ in precisely this sense, but ἀπὸ has it in ἀπὸ ῥυτῆρος, Soph. Oed. C. 900 (where see Jebb's note), 'away from the rein,' that is 'unchecked by the rein.' Cf. Hamlet's '*from* the purpose of playing' = 'away from,' 'alien to.' Cf. also ἐκ καλυμμάτων = ἐκκεκαλυμμένον, 'unveiled,' Soph. Trach. 1078; ἐγὼν ἐκ πατρίδος, 'I am an exile,' Od. xv. 272. It seems impossible that Eur. could have written πραπίδα φρένα τε περισσῶν παρὰ φωτῶν in the sense of 'the

thought and the mind that come from the overwise'; at least it would be requisite to produce a passage where πραπίδα and φρένα indicate the *product* of the act of thinking, for in no other sense can the thought be said to come *from* the thinker; and if Eur. had wished to attach to φρένα such an unheard-of sense as 'a thought,' the last thing he would have done is to add πραπίδα, which if possible still more distinctly indicates the *seat* of the reason, not the objective thought; now the seat of the reason cannot be said to come *from* a man. The least objective word for 'a thought' which could be used is φροντίς, as in Ar. Nub. 763, *ἀλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν ἀέρα, | λινόδετον ὥσπερ μηλολόνθην τοῦ ποδός.*

430. **φαυλότερον** = 'commonplace'; φαῦλον is coupled with ἄκομψον in a frag. of Eur. φαῦλον ἄκομψον τὰ μέγιστ' ἀγαθόν, where as here he holds with Bacon that many common things be excellent good. Again κομψοί and φαυλότεροι are contrasted in a frag. from Telecleides quoted by Athenaeus, iii. 82 *b*. If with many edd. we read περ for τὸ we must render 'the commonplace views that the mass hold and act on, these would I preach,' which is almost indistinguishable in meaning from the reading in the text 'the views that the commonplace public hold and act on, these would I preach.'

436. **ὁ θὴρ ὅδ' ἡμῖν**, 'we found our quarry docile.' The met. in ἄγραν is kept up. For ἡμῖν eth. dat. see on 217 above.

440. **εὐπρεπὲς ποιούμενος.** The middle with a pred. adj. must mean *making for oneself.* Now as Dion. was at least as much interested as the servant in the *seemliness* of the arrest, there seems no reason why we should desert the mss, 'turning for himself my task to seemliness.' It is not necessary to punctuate with Herm. ἔμενέ τε τοὐμόν, εὐ. π., as there would be some obscurity about the meaning of τοὐμόν. Such was the god's dignified behaviour that the usually humiliating experience of being arrested acquired for him a grace and seemliness.

442. **ἐπιστολαῖς** = ἐντολαῖς, 'command, behest,' as in Aesch. P.V. 3.

447. **ποδῶν.** Meineke suggests πεδῶν. But Eur., no doubt, had in mind the Hom. Hymn to Dionysus, v. 13, *τὸν δ' οὐκ ἴσχανε δεσμὰ, λύγοι δ' ἀπὸ τηλόσε πῖπτον | χειρῶν ἠδὲ ποδῶν.*

448. **ἀνῆκαν**, 'the keys undid the doors'; this is a rare use of ἀνίημι, but we have σήμαντρ' ἀνείς, 'having broken the seal,' in Iph. A. 325, and πύλας ἄνεσαν, 'they opened the gates,' in Il. 21, 537. κλῇδες means στέμματα in Tro. 257.

451. See Adn. Crit. On this verse is one of the very few scholia on the *Bacchae*, which Matthiae first published, taken from Flor. 2 (C.), on the authority, I suppose, of F. de Furia: the schol. is τοῦδ'· ἐμοῦ, which is perfectly inapplicable to the passage

as hitherto arranged by editors from Musurus down. C. must have read *μαίνεσθε· χειρῶν τοῦδ' ἐν ἄρκυσιν γὰρ ὤν*, 'ye are mad; for once in the toils of my hand,' etc. This would put *γὰρ* out of its place. However, *γὰρ* occurs in the sixth place in Soph. Phil. 1451, *καιρὸς καὶ πλοῦς ὅδ' ἐπείγει γάρ*, and in the fourth place in v. 477, below, and may be further defended by the consideration that *χειρῶν τοῦδ' ἐν ἄρκυσιν*, being a complex phrase standing for one single conception, may therefore be treated as one word. *Λάζυσθε* is evidently a mere guess—the first that would occur to any one—but a bad one, for if Pentheus had said 'seize him' here, he would not have said it again at 503. Bothe's conjecture, *μαίνεσθε χεῖρον τοῦδ'*, is ingenious; but Dion. had shown anything but 'madness,' he had shown on the contrary a marvellous reasonableness and quiet dignity. Pentheus would not deliberately *reverse* the truth. The reading which I have given affords a perfect sense without any change, and accounts for the gloss, which in this case, and in this case only, would be not only pertinent but necessary. The metaphor is defended by Med. 1277, *ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους*, and by Alc. 985, *καί σ' ἐν ἀφύκτοισι χερῶν | εἷλε θεὰ δεσμοῖς*. *μαίνεσθαι* is specially applied to *Bacchic* frenzy; in Nonn. Dion. xliv. 227, *seqq.*, the *Moon* says of herself: *ἶσα δὲ Βάκχῳ | κοιρανέω μανίης ἑτερόφρονος, εἰμὶ δὲ Μήνη | Βακχιὰς, οὐχ ὅτι μοῦνον ἐν αἰθέρι μῆνας ἑλίσσω, | ἀλλ' ὅτι καὶ μανίης μεδέω καὶ λύσσαν ἐγείρω.* When Burges gave *μέθεσθε* for *μαίνεσθε* he was carrying out his usual principle of treating the Greek plays as he treated the exercises of students, and sometimes rewriting whole passages. He never asked himself how it happened that the mss give us *μαίνεσθε* with a gloss applicable to it, if Eur. wrote *μέθεσθε*, a reading to which the gloss is in no way relevant. The word *μέθεσθε* was consistent with the metre, and seemed easy to translate; and so it is, if we suppose that the attendants had grasped the god by his hands, and were now told 'to let go (their grasp of) his hands.' But *μέθεσθε χειρῶν τοῦδε* could not mean 'let loose his hands,' which would be *μέθετε χέρας τοῦδε*. Now is it not ludicrous to suppose that the attendants were holding on to the hands of their gentle and unresisting captive? On the other hand, *μαίνεσθε* is a most pertinent answer to the warning conveyed in *σοὶ δὲ τἄλλα χρὴ μέλειν*; it justly introduces his boast that the prisoner is completely in his power, and it may well be addressed to the whole *posse* who no doubt by looks and signs indicated their approval of the tone of their spokesman.

454. **ὡς ἐς**, 'that is, for enticing women, for that is your end in coming to Thebes.' Cf. 237.

455. **οὐ πάλης ὕπο** = *ὑπὸ ἀγυμνασίας*. A gymnast would naturally not wear his hair *long*, and so long hair would show a man not to be a gymnast; but the healthful exercise and training

might cause a *strong thick healthy* growth of hair, such as Electra refers to, ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφείς, El. 527 ; so the two passages are not inconsistent. Cf. οὐκ ἀπόδειξιν = *non-revelation*, Hipp. 197 ; ἡ οὐ περιτείχισις, *the stoppage of the blockade ;* οὔ φημι = *nego ;* οὐ θέλω = *nolo ;* οὐκ ἐῶ = *veto ;* οὐκ ἄμεινον, *it is better not ;* οὐ πάνυ, *certainly not ;* οὐ πάνυ νενόηκα, *I have never even noticed it*, Plat. Phaedr. 229 C. Cf. also ἐν οὐ καιρῷ below, 1288, and τὴν ἀρχὴν μηδὲ κτῆσις, Plat. Gorg. 66 (478 C).

457. **ἐς παρασκευὴν** = *usque ad pigmentorum apparatum.* Cf. Tro. 1201, οὐ γὰρ ἐς κάλλος τύχας | δαίμων δίδωσιν, *our fortunes are not such that we can afford costly offerings ;* Tro. 1211, οὐκ ἐς πλησμονὰς θηρώμενοι, *not pursuing these occupations to excess.* The Bacchae used gypsum and other applications to whiten their faces. Nonnus mentions the practice several times. Render 'whose fairness is of art.' The interpretation 'for the furtherance of your object,' namely, the ensnaring of women, would seem to require ἐκ or ἀπὸ rather than ἐς. The particle δὲ answers to μὲν in 453, the intervening πλόκαμος to πλέως being parenthetical and explanatory of ἐφ' ὅπερ ἐς Θήβας πάρει, 454.

458. **οὐχ ἡλίου βολαῖσι.** This is like οὐ πάλης in 455 ; the fairness of complexion is produced by not exposing the face to the sun and remaining under the shade.

462. **που**, 'no doubt.'

465. **πόθεν**, 'how came you then to bring these rites to Greece ?' Sandys ; not 'from what place' as the answer shows. This is a very rare use of πόθεν, but it is found in 648, and in πόθεν χοὰς ἔπεμψεν ἐκ τίνος λόγου, Aesch. Cho. 505. The only other course would be to make πόθεν mean παρὰ τίνος, 'from whom did you get these rites ?' but of that use too exx. are wanting : εἰσέβησε (1) 'brought me into' his rites, that is 'initiated me into them,' or (2) 'sent me' to Greece ; the latter interpr. is supported by the fact that Dion. afterwards adds the words καὶ δίδωσιν ὄργια.

469. **ἠνάγκασεν**, *enlisted you in his service.* Troops pressed on board are called by Thuc. οἱ ἀναγκαστοὶ ἐσβάντες. So Homer's ἀναγκαῖοι πολεμισταί. *Was it by a dream or in bodily presence that he called you?*

471. **σοι**, eth. dat. 'how do you find them' ; see on 217.

472. Cf. *orgia quae frustra cupiunt audire profani*, Catull. lxiv. 260.

475. **ἐκιβδήλευσας**, 'well hast thou tricked thy phrase.'

478. It should be well kept in mind that Dion. sustains throughout the character of the Βακχεύς, and never speaks as the real Dionysus.

479. **παρωχέτευσας**, 'thou hast turned my question,' met. from diverting the channel of a stream.

κοὐδὲν λέγων = καὶ φλυαρῶν. Cf. Arist. Nub. 643. Socrates

asks Strepsiades which measure he prefers (trimeter or tetrameter); Strepsiades says he prefers the half pint measure; to which Socrates replies, *οὐδὲν λέγεις*=*nugaris.* So *λέγω τι;*=*am I right?*

482. 'No, every man of the barbarians celebrates our choral ritual.' *ὄργια* is a cognate accus. See on 556.

488. 'Even in the day a man might find foulness to do.' The sentiment is not unlike that of 316-318. Moral conduct depends on the subject, not on his surroundings.

490. 'For thy folly and as a blasphemer.'

491. *The bacchant*, not the god, who is not recognised till near the end of the play (1340).

494. The custom of consecrating one's hair to a god is mentioned Il. xxiii. 142, Virg. A. vii. 391, Aesch. Choeph. 6, and in other places.

498. Hor. Ep. i. 16, 78 fancifully supposes the bacchant here to refer to Death the deliverer. Equally fanciful and erroneous is his criticism on the *Odyssey*—

quid virtus et quid sapientia posset
Utile proposuit nobis exemplar Ulixes.

The reply of Pentheus is ironical, 'yes! when you stand amid your bacchants and invoke him,' his meaning being 'you will never escape from me and join your maenads again.'

503. **καταφρονεῖ με.** *σὲ δὲ ταῦτ' ἀρέσκει; ἀντὶ τοῦ σοί, 'Αττικῶς. σημειωτέον δὲ ὅτι οἱ 'Αττικοὶ κέχρηνται τῷ τοιούτῳ σχηματισμῷ· ὡς καὶ Εὐριπίδης ἐν Βάκχαις 'καταφρονεῖ με καὶ Θήβας ὅδε.'* Schol. on Ar. Ran. v. 103.

506. With this desperate verse I can do nothing better than print it in its corrupt state in the text, making a few remarks on the least impossible of the suggestions which have been made. I agree with Munro that Persius got his *quidnam victuri gignimur* from the Porch, not from Eur. through Hor., and that Eur. would not have written *ὅ τι ζῇς* in the sense of 'what blind life you are leading' or in the sense of *quid sis.* On the other hand, though Munro's *ζεῖς* is good, the aposiopesis is very unnatural. Catullus who, we have seen, was familiar with this play has xvii. 22—

Ipse qui sit, utrum sit an non sit, id quoque nescit,

from which it may be argued that Cat. took the words *ὅτι ζῇς* (not *ὅ τι ζῇς*) in the sense of 'that you are alive.' My own *ἆρ' εἰσέτι ζῇς* is far too rash. My friend and colleague Mr. Bury has communicated to me a very ingenious suggestion, that for *οὐδ' ὅστις εἶ* we should read *οὗτος, τίς εἶ;* 'knowest thou that thy life is blind? Ho! who art thou?' (It will be observed that I have given a rendering compatible with both *ὅτι ζῇς* and *ὅ τι ζῇς.*) For the sudden

appeal cf. Aesch. Suppl. 911, *οὗτος τί ποιεῖς ;* see also Jebb on Soph. Oed. C. 1627, where a god says *ὦ οὗτος, οὗτος Οἰδίπους,* and that in the middle of a speech. It will be observed that if *οὗτος τίς εἶ* were wrongly divided *οὔτ' ὅστις εἶ* the correction to *οὔθ' ὅστις εἶ* would be inevitable. This reading at all events justifies the next verse, a difficulty which Munro felt in all the other suggestions.

508. See on 367.

512. **ἢ διεμπολήσομεν . . . ἢ κεκτήσομαι.** For the change of number cf. *με . . . ἡμῶν,* 616, 617 ; *φράσω . . . στειλώμεθα,* 669 ; *φέρωμεν . . . ἀνασπάσω,* 949 ; *αἰδούμεθα γὰρ τὰ λελεγμένα μοι,* Hipp. 244 ; *ἠγριώμεθα . . . δοκοῦσα,* Iph. T. 348 ; *εἰ ψαύοιμεν ὧν μή μοι θέμις,* Iph. A. 834 ; *πεπόνθαμεν . . . λέγοιμ' ἄν,* Hel. 22.

513. **κτύπους,** double constr. of *παύω* with gen. and accus. Cf. Ion 1492 ; El. 199 ; Suppl. 87 ; Aesch. Cho. 223. For *κτύποι,* plur., cf. Phoen. 1351, *λευκοπήχεις κτύπους χεροῖν,* and Suppl. 605, *στερνοτυπεῖς κτύποι.*

515. Cf. Her. Fur. 311, *ὃ χρὴ γὰρ οὐδεὶς μὴ χρεὼν θήσει ποτέ* (*χρεὼν,* Pors. on Phoen. 5 for *θεῶν*).

520. **εὐπάρθενε,** 'fair maiden' ; just as *καλλίπαις* instead of meaning 'blest with fair children,' as one would expect, is 'young and beautiful,' so *εὐπάρθενος* which would naturally mean 'rich in maidens' is in its use 'fair maiden.' On this whole class of adjectives where the second part of the compound is a kind of second epithet, see admirable notes by Jebb on *πυκνόπτεροι,* Soph. Oed. C. 17, which is not 'thickly feathered' but 'many and feathered' ; on *ἑκατομπόδων Νηρῄδων,* 719, which means not 'hundred-footed' but 'countless and dancing' ; and on *οἰόζωνος ἀνήρ,* Oed. R. 846, = not 'with solitary girdle' but 'travelling alone.'

524. **μηρῷ ἥρπασε,** 'rescued him (by placing him) in his thigh.' The local dat. used pregnantly.

525. **ἀναβοάσας,** is to be pronounced *anabwāsas,* but we are by no means to write *ἀναβώσας* or *ἀμβοάσας.* The gloss *ἀντὶ μιᾶς* means 'in this word two syllables are to be pronounced as one' and is a proof that the Schol. found *ἀναβοάσας.* If the reading had been *ἀναβώσας* or *ἀμβοάσας* his gloss would have had no meaning. Yet most edd. make this change in spite of the evidence of mss and Scholiast.

526. **Διθύραμβε.** The Chorus therefore believe in the story the sceptical version of which the Pseudo-Eur. has put into the mouth of Tiresias above, vv. 286-297, *Διθ. ἀπὸ τοῦ δύο θύρας βαίνειν, τήν τε κοιλίαν τῆς μητρὸς Σεμέλης, καὶ τὸν μηρὸν τοῦ Διός.* Et. Magn. *ὁ δὶς θύραζε βεβηκώς, ibid.* The poet, however, appears to derive the name from his having entered as it were a door in the side of Zeus, *Διὸς θύρα.*

529. **ἀναφάνω** = *ἀναφήνω,* the subjunct. of self-exhortation, 'let me proclaim thee O Bacchus to Thebes to call thee by this name.'

531. **θιάσους.** Here and at 978 *θίασος* seems as if it rather meant 'revel' than 'band of revellers,' but the usual signification is possible in both places.

537. [**οἴαν οἴαν ὀργὰν.**] These words are undoubtedly corrupt, though it is not correct to say that they are so marked by the gloss on C. The gloss is *οἴαν· περισσόν*. The writer must have meant that *οἴαν* (or probably *οἴαν οἴαν*) was superfluous, not to the metre (for so is *ὀργὰν*) but to the sense. The writer of the gloss, like the original interpolator, evidently believed *ὀργὰν* to be essential to the sense, not understanding the double construction in *ἀναφαίνει*, *Pentheus shows his earth-sprung descent, and that he is born from*, etc. For this construction cf. above, vv. 40 and 47, Soph. Oed. R. 1090; and *οἱ στρατηγοὶ ἑώρων οὐ κατορθοῦντες καὶ τοὺς στρατιώτας ἀχθομένους.* The original interpolator of the words had no doubt in his mind Hec. 176, *οἴαν οἴαν ἀΐω φάμαν*, or Or. 824, *οἷον οἷον ἔργον τελέσας.* These two plays, with the Phoen., were the selected popular plays from about the 11th century to the end of the Byzantine period, were constantly read in all the schools, and were most copiously commented on by the scholiasts; therefore one's suspicions of an interpolation are greatly increased if the suspected phrase be found to occur in one of these three plays.

551. **προφήτας**, 'thy heralds'; the Chorus call themselves the apostles and preachers of Bacchic worship; see above, 82-87.

ἐν ἁμ. ἀνάγκας, 'in a struggle with oppression.' For *ἀνάγκη* cf. *κατηναγκασμένος*, 643.

553. **χρυσῶπα.** The blossom of the ivy is yellow. *ἄνα* is either for *ἀναστῆθι*, 'up!' or (better) is the voc. of *ἄναξ*; it is not a case of tmesis, which in Attic writers is not found *after* the verb.

556. **ἆρα** is often used in vivacious or impassioned questions, as *τίς ἆρα ῥύσεται;* For *Νύσας* cf. Soph. fr. 871, *Νῦσαν ἣν . . . Ἴακχος . . . μαῖαν ἡδίστην νέμει*, which is a strong confirmation of Wolff's conj. *μαίας* (for *μιᾶς*) *τρέφει πρὸς νυκτός*, Soph. Oed. R. 374.

θυρσοφορεῖς θιάσους, 'leadest the revellers thyrse in hand,' lit. 'actest as thyrse-bearer to.' Sandys compares *ἐδορυφόρεον τὸν βασιλέα*, Hdt. ii. 168, 'acted as bodyguard to the king.' Thus *θιάσους* is a kind of cognate accus. after *θυρσοφορεῖς*, like *ἀναχορεύει τάδ' ὄργια*, 482.

559. Besides the Corycian cave in Cilicia, there was a cave of the same name on Mount Parnassus.

560. **τάχα** = *ἴσως*; supply *θυρσοφορεῖς.*

564. **ξύνᾰγεν.** The omission of the temporal augment, as here, is sometimes found in lyrical passages, but is not so frequent as the omission of the syllabic augment, which occurs both in lyrical passages (as in *τέλεσαν* 99) and often in messengers' speeches (as *κυκλοῦτο* 1066, *σίγησε* 1084, *γυμνοῦντο* 1134). **μούσαις**, 'music,' as often in Greek Tragedy.

565. **μάκαρ**, fem., cf. *μάκαρ . . . Καλλιστοῖ*, El. 375 (Sandys).

571. **Λυδίαν**, *sc. διαβάς*. Strabo mentions the Axius, Lydias, and Erigon as rivers of Pieria, a province of Macedonia. Hdt. vii. 127 has *Λυδίεω*, the *nom.* of which is *Λυδίης* and the *accus. Λυδίην*. Phot. and Harp. call it *Λοιδίας*. Hdt. regards the Lydias and the Haliacmon as the boundaries of the Macedonian territory, both rivers uniting at the mouth. Scylax represents the two rivers as falling into the sea by different mouths, the town Alorus being situated between them.

573. **πατέρα**, the Apidanus. See Hec. 451.

576. Dionysus is heard from within, calling on the Bacchae to witness the power of the god manifested against the unbelieving Pentheus. Hermann is apparently right in putting the choral utterances into the mouth of more than one speaker. For instances of a god speaking, but remaining unseen, cf. Iph. Taur. 1447.

585. **πέδον χθονὸς ἔνοσι πότνια.** *ἔνοσις*, as Herm. says, governs *πέδον*, 'O awful earth-shaking.' So *μάντις* governs *τάδε* in Heracl. 65. In Soph. Trach. 554 *λυτήριον* governs *λύπημα*, and in Oed. C. 1019 *πομπόν* perhaps governs *με*. Cf. Aesch. Cho. 21, *χοὰς προπομπός*, where it would be quite as easy to read *χοᾶν* as it is to read *πέδου* here, and Aesch. Suppl. 588, *τὸ πᾶν μῆχαρ οὔριος Ζεύς* = *ὁ πᾶσαν μηχανὴν οὐρίζων*, where we might read *οὐριεῖ*. But Paley, in these places, retains the mss reading in deference to a principle which he violates here—that it is bad criticism to retain a usage when no easy way of avoiding it appears, and to correct whenever a remedy is easy. *ῥηξίχθων* is an epithet of Dion. in Orph. Hymns. Cf. also Ion 572, *τοῦτο κἄμ' ἔχει πόθος*; Heracl. 739, *τοῦτο γὰρ φόβος*; Soph. Ant. 786, *σὲ . . . φύξιμος.*

588. **διατινάξεται**, fut. mid. in pass. sense.

591. **ἔμβολα**, lit. 'the things placed on the pillar,' as if *ἐμβεβλημένα* had been written. They refer to the marble architrave which topped the pillars, 'marked ye the lintels of the pillars reeling?' Cf. *φοιτάσιν εἰς ὄρος* = *φοιτώσαις εἰς ὄρος*, 162.

593. **ἀλαλάξεται.** 'It is Bromius who will raise the cry of triumph.'

594. **κεραύνιον.** The fire now consuming the house of Pentheus is called 'the levin-brand,' because it had its source in the mysterious flame on Semele's grave, *δίου πυρὸς ἔτι ζῶσαν φλόγα.*

597. **ἂν φλόγα.** This is in appos. with *πῦρ*. 'The flame of heaven's bolt which Semele thunder-smitten left behind her for a token.'

601. **ἔπεισι.** 'For our Lord the son of Zeus will rush upon this house with confusion and deray.' For *ἐπιέναι*, 'to assail, attack,' cf. *τοὺς ἄλλους ἐπιείσομαι*, Il. xi. 367; *τοῦτ' ἐπ' ἦμαρ ἔρχεται*, Soph. Oed. R. 199, is an example of *ἐπέρχεσθαι* in the same sense; and

I think we should read χρόνος ἐπιὼν μὲν ἕτερα in Soph. Oed. C. 1454 where the mss give χρόνος ἐπεὶ μὲν, and where χρόνος στρέφων μὲν is usually read. χρόνος στρέφων and χρόνος ἐπιὼν are metrically equivalent, the resolution of a long syllable into two short being perfectly permissible. But as a matter of fact the antistrophic verse is δέδια τόδ'· οὐ γὰρ ἅλιον, which exactly corresponds to χρόνος ἐπιὼν μὲν ἕτερα.

604. Up to this point the Chorus has been communing with the unseen god; he now appears to them, having again assumed the form of the bacchant who led them from Asia.

606. For the ellipse in τὸ Πενθέως cf. τὸ τῶν Σεμνῶν θεῶν, Ar. Thesm. 224. In the case of a rare ellipse like this a scholiast would inevitably insert δῶμα as an explanation. In the case of this ellipse the article is usually omitted as in παράφηνον ἐς Γλύκης, Ar. Ran. 1362; εὐδόξων ἐς ἀνδρῶν, Pind. Isth. ii. 34. Cf. also ἐν τῷ 'Ασκληπίου, Theophrastus vii. 6 (Jebb).

607. **σάρκας.** ἐξαμείψασαι τρόμον forms a compound phrase = *obfirmantes*, as Herm. says. See note on v. 345, above. It is of course easy to change σάρκας to σαρκὸς, a correction which most schoolboys could make; but it seems next to impossible that any scholiast or copyist found σαρκὸς and wrote σάρκας. It is just possible, had there existed a variant τρόμου, that σάρκας might be a correction; but of such a variant we have no evidence.

609. **ἐσεῖδον.** The aor. indicates the moment when the Chorus first caught sight of the bacchant.

611. On this line there is a gloss in C.: φυλακάς. ὀρκάνη κυρίως ἡ ἀγρευτικὴ λίνου (corrected to λίνος, *nom. fem.* by Matth.) Photius and Hes. explain by εἱρκτή, περιέχων τοῖχος. The explanation of the schol. is probably the true one, and Photius and Hesych. have taken a metaphorical for a literal use of the word. The schol. on Aesch. Theb. 336 gives the same explanation as the schol. here.

612. By a rhetorical mode of expression the imperf. without ἄν is used to denote what would be or would have been an immediate and easily foreseen consequence of anything; ὡρμημένων τῶν ἐν Σάμῳ 'Αθηναίων πλεῖν ἐπὶ σφᾶς αὐτούς, ἐν ᾧ σαφέστατα 'Ιωνίαν καὶ 'Ελλήσποντον εὐθὺς εἶχον οἱ πολέμιοι, κωλυτὴς 'Αλκιβιάδης ἐγένετο, Thuc. viii. 86. The only other case in which the ἄν can be omitted, without making the sentence a mere statement of a fact, is in the apodosis of a conditional sentence, where the protasis excludes ambiguity, as καλὸν ἦν τοῖσδε, εἰ καὶ ἡμαρτάνομεν, εἶξαι τῇ ἡμετέρᾳ ὀργῇ, Thuc. i. 38; εἰ ἅπαντες ὡμολογοῦμεν . . . οὐδὲν ἄλλο ἔδει λέγειν, Dem. 9, 6. Madv. Synt. § 118 *a*, *b*. Nearly the same as this is τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις; for though the opt. τύχοις *should* refer to the future, yet it *actually does* refer to the time defined by the words ἡνίκ' εἰσεπεμπόμην; the whole line means *who would have been my protector had you met with misfortune, and*

who will be for the future if you should. But Her. Fur. vv. 462-468 do not illustrate this usage at all, for σὺ δ' ἦσθα Θηβῶν . . . ἄναξ means *you (he used to say) are to be king of Thebes*, as in And. 211, σὺ δ' ἤν τι κνισθῇς . . . πλουτεῖς ἐν οὐ πλουτοῦσι, *you* (says Andromache to Hermione), *if you are annoyed, immediately talk of your husband's comparative poverty.* So Cic. ad Att. ix. 2 *b*, *eripiebat Hispanias; tenebat Asiam; confestim in Graeciam persequebatur = he talked of his (Caesar's) wresting the Spains from Pompeius, occupying Asia, pursuing P. into Greece.* So too Ar. Thesm. 616. M. ἐχθὲς ἔφαγον κάρδαμα. K. τί καρδαμίζεις; *what are you raving about cresses for?* and Ar. Vesp. 652, μὴ πατέριζε, *father me no fathers.*

616. **ταῦτα**, 'this was the laugh I had against him,' cognate acc. = ταύτην τὴν ὕβριν καθύβρισα αὐτόν. This verb takes also the gen. and dat. and can stand absol. = 'to wax wanton.'

617. **ὅτι . . . ἐβόσκετο**, 'his feasting on fond imaginings.' Cf. Phoen. 396, and Aesch. Ag. 1646, οἶδ' ἐγὼ | φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

ἔθιγεν . . . ἥψαθ'. Wecklein gives as exx. of the conjoining of such essentially synonymous words κεκραγὼς καὶ βοῶν, Ar. Pl. 722; ζῇ τε καὶ βλέπει φάος, Aesch. Pers. 299; μέγαν ὄκνον ἔχω καὶ πεφόβημαι, Soph. Aj. 139; ἡσύχῳ ποδὶ | χωρεῖτε μὴ ψοφεῖτε μηδ' ἔστω κτύπος, Eur. Or. 137. For the change of number in με . . . ἡμῶν see on 512.

619. **τῷδε . . . γόνασι.** For the 2nd dat. more closely defining the first compare Γίγασι πλευροῖς, Herc. Fur. 179; σοι . . . φρενί, Tro. 635. The verb is περιέβαλλε in *tmesis*, the only form (remarks Sandys) in which it could appear in Tragedy, for περὶ and ἀμφὶ do not immediately precede a vowel except in Comedy.

620. **θυμὸν ἐκπνέων.** Cf. Rhes. 786, αἱ δ' ἔρεγκον ἐξ ἀντηρίδων θυμὸν πνέουσαι; Phoen. 454, σχάσον . . . θυμοῦ πνοάς. See also below, v. 640, and Nonn. Dion. xliv. 23, ἠερίοις θεράποντες ἐριδμαίνοντες ἀήταις.

623. **ὁ Βάκχος.** Bacchus. So also in 629 and 632. See note on v. 1, and on v. 491 above.

625. **'Αχελῷον.** Cf. 'Αχελῴου δρόσον, Andr. 166, where *Achelous* as the largest river in Greece is used as a generic term for *water.* Sandys compares Shakespeare's similar use of *Tiber* and Lovelace's of *Thames*, and Virgil's *pocula Acheloia = aquam.*

628. **κελαινόν**, 'a sombre brand,' so called as being 'deadly, murderous.'

629. **δόξαν**, 'I say but my surmise,' cf. Iph. T. 1164.

630. **φάσμα**, 'an apparition,' 'a semblance of a human being,' to deceive Pentheus.

633. **συντεθράνωται.** θρᾶνοι are the *beam-ends* in building;

hence, perhaps, we may get the idea of demolition, etc. *συντεθράνωται· συμπέπτωκε*, *collapsed*, Hesych. L. and S. make *θρανόω* a collat. form of *θραύω*.

634. **πικροτάτους**, predicative, and *ἰδόντι* is the dat. incomm.: 'his house is in ruins so that he sees the bitter consequences of binding me,' cf. 357.

635. **παρεῖται**, 'he is exhausted,' as in 683.

636. See Adn. Crit. The great objection to Bothe's conjecture which most subsequent editors have adopted is that Dionysus had not been in the house of Pentheus at all, but in the *ἱππικαὶ φάτναι*, which must have been separate from the house, as the whole passage shows. According to the reading suggested by me in the Critical Notes *δωμάτων* is governed by *φροντίσας*.

638. **γοῦν** qualifies *ὥς μοι δοκεῖ*, 'as I think—certes there is the sound of his footfall in the house—he will come anon to the court-yard.'

639. **ἐκ τούτων**, 'after this,' that is, 'what will be his comment on what has befallen?'

647. **πόδα.** *To subject a quiet foot to anger* would mean *to allow a calm step to be influenced by anger, and thus to become hasty;* this is the opposite to what the poet means. In sense *ὀργῇ = ὀργαίνοντί σοι*, *place under your anger a quiet foot, i.e.* though you be angry, yet do not let that make your walk so hasty, and your gestures so violent. *βάσιν* instead of *πόδα* is unnecessary. Similar instances of repetition may be found in Hec. 526 foll., where *χεροῖν, χεροῖν, χειρὶ* occur in three consecutive lines; and in El. 411, where *γαίας* and *γῆς* occur in the same line. Cf. also below, 1060-62, and Aesch. Eum. 127, Agam. 972, 974; again, *παρέσχες . . . παρασχών*, Soph. Trach. 1114, 1115; *βάσις . . . βάσιν*, 964, 967, *ib.*; *στείχων . . . στείχοντα*, Soph. Phil. 1219, 1220.

648. **πόθεν**, 'how comes it that,' cf. 465.

649. Dionysus does not manifest himself to Pentheus, but ascribes his liberation to the god, still sustaining himself the character of the bacchant.

650. **τοὺς λόγους**, *your announcements.* Cf. v. 775 below, and Her. Fur. 699, *τὸν ἄκυμον θῆκεν βίοτον βροτοῖς*, *he has given to mortals their present quiet life.* *καινοὺς* is the tertiary pred. 'ever strange are the announcements thou makest.'

652. **τοῦτο**, *sc.* *τὸ λῦσαί σε*, or *τὸ τὴν ἄμπελον φύειν*, 'a glorious task (or attribute) thou givest to thy Dionysus.' The missing verse, we may suppose, conveyed an intimation that Dionysus was now actually within the walls. *καλὸν* is ironical, as in Med. 514, *καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ, | πτωχοὺς ἀλᾶσθαι παῖδας.*

653. **πύργον ἐν κύκλῳ**, 'the encircling rampart.' *πύργον* in Greek Tragedy is often 'the wall' of the town as in *πύργον ἐν εὕρει*, Aesch.

Theb. 763 (where therefore Mr. Margoliouth's ingenious conjecture πῆχυν ἐν εὕρει is unnecessary).

662. **εὐαγεῖς.** *Where glistening flakes of snow never cease to lie.* We have εὐᾰγής, *pure*; εὐᾰγής, *moving well, agile*; εὐᾱγής, *bright* or *conspicuous*; εὐᾱγητος, *bright*, not *fleeting*, for the antepenult is long. Paley has a strange note here. 'The meaning of οὔποτ' ἀνεῖσαν is not *where the snow never melts* (which is not the case), but *where snow showers never* (that is *rarely*) *cease*.' Now might not this note be equally decisive of the question: 'the meaning of οὔποτε ἀνεῖσαν is not *where snow showers never cease* (which is not the case), but *where the snow never* (that is *rarely*) *melts*'? The fact is, the answer to the question 'what is the case?' will rarely decide a question about a passage in poetry which often neglects 'the case.' The use of the word ἀνίημι is in favour of 'cease' rather than 'melt,' though 'melt' seems to have been preferred by Seneca, *Thyestes* 116, 117, *et Cithaeronis iuga* | *Stant parte nulla cana deposita nive.*

663. **προστιθεὶς**, 'contributing,' like πρόσεστι in Soph. Ant. 719, γνώμη γὰρ εἴ τις κἀπ' ἐμοῦ νεωτέρου | πρόσεστι, 'can be contributed.' So the passage means 'what weighty tidings dost thou bring to us by thy coming?'

664. **ποτνιάδας**, a synon. for βάκχας, as Phot. and Hesych. tell us. For the pleonasm cf. below, v. 915, γυναικὸς μαινάδος βάκχης: also phrases like σῦς κάπρος, δράκων ὄφις, κοπίδα μάχαιραν; and ὄρνις κύκνος, v. 1364.

665. **λευκὸν.** 'With frenzy stung shot forth with gleaming limb,' Sandys. In Ion 221 λευκῷ is merely an *epitheton ornans* to ποδί; here, however, and below, v. 863, as well as at Cycl. 72, it means *naked*. So Nonnus understood it; ἦχι καὶ αὐτὴ | Βασσαρίδων ἀπέδιλος ἔην κεμαδοσσόος ἄγρη, Dion. xlvi. 147; ἀσάμβαλος is a frequent epithet of the Bacchae in Nonnus.

669. **στειλώμεθα**, a metaphor from taking in sail; cf. Med. 524. Cf. also Soph. El. 335, νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ, and Ar. Ran. 997, ἀλλὰ συστείλας ἄκροισι χρώμενος τοῖς ἱστίοις. For the change of number see on 512.

673. **τοῖς γὰρ δικαίοις**, 'we should not be wroth with the honest.' This line has been misinterpreted to mean 'it is not fitting for the just to be wroth.' But this is an impossible rendering, for χρή *cannot be followed by the dat.*; χρή μοι is not Greek for 'it is fitting for me.' ἄλλῳ γὰρ ἤ μοι χρή με τῆσδ' ἄρχειν χθονός, Soph. Ant. 736, does not mean 'is it meet for any one but me to rule the land?' but 'is it meet for me to rule the land at the discretion of some one else and not myself?' See Jebb *ad loc.* In Ion 1314 Eur. of course would not have written τοῖσι δ' ἐνδίκοις ἐχρῆν in the same sense, after having just written τοὺς ἀδίκους ἐχρῆν; the sense, indeed, is quite different, the meaning of the dat. being 'in

the interests of the just.' The only other passage cited in the defence of this solecism is Lucian, Hermot. 12, *οὐ γὰρ ἄλλως ἐχρῆν πρὸς τοὺς μὴ ἐθέλοντας εἴκειν τοῖς κρείττοσι*, which by no means is 'this is the way in which it befits the superior to deal with those who will not yield,' but 'this is the way to deal with those who will not yield to their betters.' Neither can *δεῖ* take a dative; the passage in Xen. Anab. iii. 4, 35 is due to *dissimilation*; the copyists did not think it could be correct to write *δεῖ ἐπισάξαι τὸν ἵππον Πέρσην ἄνδρα* and so they set down *Πέρσῃ ἀνδρί*, but that the accus. is right is shown by the subsequent *θωρακισθέντα*. However, the question about *δεῖ* is a more difficult one. I should not hesitate to restore the accus. in the prose passages quoted as the exx. of this usage (they are collected by Jebb on Soph. OC. 721). As regards the exx. quoted from poetry I should understand *ib.* 571, *ὥστε βραχέα μοι δεῖσθαι φράσαι*, to mean 'so that it (your nobility) asks but a short statement in my behalf.' But the slight change of *μοι* to *μου* (or rather *ἐμοί* to *ἐμοῦ*) would seem to be really the best expedient. In *ib.* 721 *σόν . . δὴ* is now universally read for *σοί . . δεῖ*. So that only one passage remains to support the alleged usage, namely Eur. Hipp. 940, *θεοῖσι προσβαλεῖν χθονὶ | ἄλλην δεήσει γαῖαν*. Now this passage bears internal marks of being the work of a late rhetorician, who might well have thought, as the copyists plainly did, that *δεῖ* with the dat. was a legitimate construction. For observe how absurd the sentiment is: 'if' says the interpolator, 'each generation is to surpass the preceding one in wickedness, the gods will have to add another earth to ours, to contain all the wicked that will be born.' But this is mere confusion of thought. The hypothesis is that the number of the *bad* will increase in each generation, but this only means that their proportion to the *good* will be greater, in which case there will be just as much room in the world as before for the good and bad together, and no new world will be required at all; for it is only the relative, not the absolute, number of the good and bad inhabitants of the existing planet which will be altered in the case supposed by the hypothesis.

676. **προσθήσομεν**, *give over to*. Cf. Iph. Aul. 540, *πρὶν Ἅιδῃ παῖδ' ἐμὴν προσθῶ λαβών. προσθεῖναι· τὸ παραδοῦναι τῷ ἐωνημένῳ ὑπὸ κήρυκι*, Hesych.

677. Cf. Soph. Ai. 54, *λείας βουκόλων φρουρήματα*.

678. Et. Mag. explains *ὑπεξακρίζειν, τὸ ἄκροις ποσὶ πορεύεσθαι*, and Hesych. ii. 1456 has the note *ὑπεξήκριζον· ὕβριζον*; the coincidence in tense, etc. between the word as it stands in this passage and in the lemma of Hesych. makes it appear not improbable that Hesych. had this passage in mind when he wrote it. Eur. uses *ταῦροι δ' ὑβρισταί* below, v. 744, in the sense of *lascivi*, and the sense of *gambolling* suits the passage very well. Under these circumstances it is somewhat hasty to pronounce the explanation of Et. Mag. clearly wrong.

If I took *ὑπεξήκριζον* as 1st pers. and trans., I should not hesitate to accept Dr. Sandys' brilliant conjecture of *βόσκων* for *μόσχων*. But I think *ἐξακρίζετε*, Or. 275, and *ἀκρίζων*, 'going on tiptoe' (fr. 574 Nauck), are decisive against this view, which seems to have no positive evidence of any kind in its favour. Of course the plural with *βοσκήματα* is quite right; indeed the sing. would need defence.

683. **σώμασιν**, *tired in their bodies.* A rare use of the dative, which led Herm. to conjecture *κώμασιν*; but the dative is abundantly defended by Or. 706, *καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδί*, Soph. Oed. R. 25, *φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός.* Add to these a most striking instance, Aesch. Theb. 887, *διανταίαν λέγεις δόμοισι καὶ σώμασιν πεπλαγμένους.*

684. The order is *νῶτ' ἐρείσασαι πρὸς ἐλάτης φόβην.* It is strange that, with this verse so near, edd. should object to take *μόσχων βοσκήματα* together in 678.

686. **οὐχ ὡς σὺ φῄς**, *not as you describe them when you describe them as seeking*, etc. Paley well compares Rhes. 438, *οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας*, *not as you describe me when you say that I drain the bowl*, etc. Not unlike is a Frag. from the Ino (421 Nauck), *τοὔνδικον σέβουσ' ἀεί, | μήδ' ὡς κακὸς ναύκληρος εὖ πράξας ποτε | ζητῶν τὰ πλεῖον' εἶτα πάντ' ἀπώλεσε.* All these passages may well be brought under the doctrine of asyndeton in the case of epexegetic clauses, for which see Matth. Eur. vol. vi. p. 88, and the passages there quoted, and Herm. on Bacch. 237, and Soph. Phil. 56. The full constr. here would be *οὐχ ὡς σὺ φῄς* (*φῄς γὰρ* or *ὅς φῄς*) *ᾠνωμένας . . . θηρᾶν.*

693. **εὐκοσμίας**, genitive of cause. Iph. Aul. 1381, *αἰνέσαι προθυμίας* = *to commend for zeal.* Plat. Phaed. 58 E, *εὐδαίμων τοῦ τρόπου καὶ τῶν λόγων* = *happy in his character and words.* Or. 426, *μελάμπεπλος | κουρᾷ τε θυγατρὸς πενθίμῳ κεκαρμένος* = *in mourning for his daughter.*

696. **ὅσαισιν**, lit. 'all those in whose case,' *dat. comm. et incomm.* Render 'made tight their fawnskins wherever the knots that bound them had become loose'; cf. *ὅσαις*, 701, 708.

698. The snakes are made harmless by Dion.; below, v. 767, they lick the blood off the cheeks of the Maenads. The incident is reproduced by Nonnus.

705. **ἐκπηδᾷ.** See note on v. 2.

709. **διαμῶσαι.** On this word C. has a gloss, *διαμῶσαι· λικμῶσαι.* The Schol. was probably thinking of the use of the latter word in the New Test., Matth. xxi. 44, *to scatter like chaff.* Hesych., who expl. *διαμῶσαι, ζητοῦσαι*, prob. wrongly divided the word *δια-μάω*, not *δι-αμάω*. Cf. Nonn. xliv. 271, *ὀνύχεσσι διαγλύψασα κονίην.*

710. **ἑσμούς**, 'large stores,' lit. 'swarms' thence applied to other

things when existing in abundance, as *ἑσμὸς λόγων* in Plat. Rep. 450 A; *ἑσμὸς νούσων*, Aesch. Suppl. 684; it is also applied to a *crowd* of men, *ib.* 31; and to a *bevy* of women, Ar. Lys. 353. On Thuc. iv. 26, *διαμώμενοι τὸν κάχληκα*, the Schol. explains by *διασκάπτοντες*.

715. **κοινῶν . . . ἔριν**, lit. 'to give each (the opportunity of) a quarrel (arising) from discussion.' Render 'to discuss and debate even unto high words their strange and wondrous doings.'

717. **πλάνης.** Such were called by the Greeks *ἀγοραῖοι*, and by the Romans *columnarii*, *subrostrani*, *subbasilicani*. The French call them *flaneurs*.

719. **θέλετε θηρασώμεθα.** The deliberative subjunctive often has a direct question prefixed to it, the two questions being really independent though very closely connected (always with *asyndeton*), as *βούλει σοι εἴπω*, 'do you wish me to tell you?' lit. 'do you wish —shall I tell?' Not unlike is a phrase in our own language, 'do you think will it rain?' which has perhaps received the stamp of usage though not logically correct.

721. **θώμεθ'**, 'do a kindness.' Iph. Taur. 602, El. 61, Ion 1104, and Hec. 1212, all have the verb in the middle in this phrase; I have therefore adopted Elmsley's correction.

722. **ἐλλοχίζομεν**, present. Dind. reads *ἐνελ.*, but the change of tense suits the vivacity of the narrative (see note on v. 2).

723. **αὐτούς** = *ἡμᾶς αὐτούς*. Cf. Heracl. 143, Aesch. Theb. 111, Cho. 103, Soph. Oed. R. 138. In Heracl. 814 *αὑτοῦ* = *ἐμαυτοῦ*; but this usage is more common with the plur., especially in prose: see Thuc. i. 82, Plat. Phaed. p. 78, B. For *αὑτοῦ* = *σεαυτοῦ* cf. *e.g.* Aesch. Agam. 1521, Soph. Oed. Col. 930.

724. **θύρσον.** For the sing. used instead of the plur. cf. *ἤδη τῶν ξένων κατήρξατο | ἀδύτοις τ' ἐν ἁγνοῖς σῶμα δάπτονται πυρὶ*, Iph. Taur. 1154; *σῶμά τ' ἐς ἥβην ἦλθεν τέκνων*, Med. 1108; *τὸν πηλὸν ἐπὶ τοῦ νώτου ἔφερον*, Thuc. iv. 4; also without the article distributively *δώδεκα ψιλοὶ ξὺν ξιφιδίῳ καὶ θώρακι*, Thuc. iii. 32. For the opposite (plur. for sing.) cf. *ἅρπαις* (the sword of Perseus), Ion 192; *κελαινοῖς ξίφεσι* (sword of Aias), Soph. Ai. 231.—**ὥραν.** Cf. *καὶ τοτὲ Βασσαρίδεσσι χοριτίδες ἤλυθον ὧραι*, Nonn. xlvi. 158. There is some *duration* implied here and at Aesch. Eum. 109; in both cases the imperf. is used. The Greek accus. should not refer to a point of time. Klotz on Med. 129, *τὰ δ' ὑπερβάλλοντ' οὐδένα καιρὸν δύναται θνητοῖς*, rightly explains *καιρὸν* as governed by *δύναται* (as in Thuc. viii. 36), and not as the acc. signifying a point of time (for the meaning of *καιρὸν* there cf. Aesch. Suppl. 1045, *τίνα καιρόν με διδάσκεις;*): nor is there any reason for forcing this signification on the Greek acc. at Hel. 479, and Soph. Ai. 34, 1316, where *καιρόν* is, as Jebb well explains, a sort of cognate accus. = *καιρίαν ὁδόν*. In *τὴν ὥρην* (Hdt. ii. 2) the

acc. is merely adverbial, like *ἀρχήν* and *τὴν ἀρχήν*, *at all*, and *ἀκμήν*, *directly*, in Xen. and Polyb., and *ἀωρίαν* in Ar. Ach. 23.

725. **ἀθρόῳ στόματι**, 'with multitudinous voice.'

733. **ὡπλισμέναι.** Cf. Soph. El. 995, where the accus. is used; *θράσος ὁπλίζει* = 'you arm yourself with confidence.' **διὰ χερῶν**, 'in their hands.' Cf. Seneca, *Oedipus* 406, *armatae brachia thyrsis.*

736. Elmsley gives *χερός* in the text, supposing the *ι* in *ἀσίδηρος* to be long: this is a good instance of the value of the practice of verse writing; the average schoolboy would not now make the mistake into which this great critic fell. The meaning is that they tore the animals in pieces with their hands, not using knives or swords. Cf. Naevius, *Lycurgus* 49, *sine ferro pecua manibus ad mortem meant.*

738. **ἐν χεροῖν δίκῃ** = *ὑποχείριον*. Cf. *ὑπόδικος χερῶν*, Eum. 250; *ἐν χειρῶν νόμῳ*, Hdt. viii. 89; *ἐν χερσὶ τὴν δίκην ἔχων*, Plat. Theaet. 172 E. **τὴν μὲν** is *Agave*, whence the dual. If *τὴν μὲν* meant *one* it would have been absurd to use the dual, as the picture would then be *ex vi termini* vague. The conjecture *δίχα* implies the absurdity that the animal still bellowed when it was torn in two.

740. **πλεύρ' ἢ δίχηλον ἔμ. ῥιπτόμενα.** Cf. *σκῆπτρα καὶ θρόνους* . . . **ἃ**, Soph. Oed. C. 1355.

743. **κὰς κέρας.** Cf. Virg. Georg. iii. 232, *irasci in cornua discit*; Hel. 1558, *κὰς κέρας παρεμβλέπων*. The expression refers to the action of the bull when he puts his head down, and appears to look along his horns. Virg., who thinks it means *to vent the rage on the horns*, has mistaken the meaning, as when he renders *πάντα δ' ἔναλλα γένοιτο*, Theocr. i. 134, by *omnia uel medium fiant mare*, Ecl. viii. 58. If Eur. observed at all this peculiar *pose* of the bull's head (and that he did Hel. 1558 is a proof), the only difficulty in the way of supposing him to refer to it here is removed. Cf. *ὄμμα ταυρουμένην*, Med. 92, and *ὀξὺ κέρας δόχμωσεν*, Nonn. Not only Virg. misunderstood Eur., but also the poet quoted by Cic. ad Att. viii. 5, 1, *πολλὰ μάτην κεράεσσιν ἐς ἠέρα θυμήναντα.*

746. **διεφοροῦντο.** *διαφορεῖν* act. and mid. = *to tear in pieces*; *διαφέρειν* = *to toss about in different directions*, never *to tear in pieces*, so far as I know; certainly not in v. 754, nor in Aesch. Cho. 60. Suid. gives the sense of *tearing in pieces* for *διαφορῶ*, but not for *διαφέρω*.—**σαρκὸς ἐνδυτά** = *covering* (*consisting*) *of flesh* (cf. *νεβρίδων ἐνδ.* above, v. 111), the genitive of material, like *οἴκημα λίθων*. So *ἀμφίβληστρα τοίχων*, Iph. Taur. 96; *ἀσπίδος ἔρυμα*, Iph. Aul. 189; *ἄστρων εὐφρόνη* = *the starry night*, Soph. El. 19; *σῶμα σποδοῦ*, *ib.* 758; *χιόνος πτέρυγι*, Soph. Ant. 114. Cf. Nonn. xlv. 289, *ταυρείην ὀνύχεσσι διασχίζουσα καλύπτρην.*

747. 'In less time than thy majesty could wink,' a very homely expression, and one of those which would have offended Aristophanes. The accus. and infin. is a far more established constr. than ἢ σὺ ξυνάψαις which is given by the other ms. 'Epic usage admits the optat. without ἄν, where an abstract possibility is to be stated. Attic verse affords some certain exx. *all in negative sentences in questions where a negative answer is expected,*' Jebb on Soph. Ant. 605. See also his masterly discussion of the same point in the appendix to Oed. C. on v. 170.

749. **πεδίων ὑποτάσεις**, *over the plains which stretch below*; cf. Phoen. 489, κλιμάκων προσαμβάσεις, *scalae applicandae.* For the accus. see note on 307.

751. **Ὑσίας** is governed by ἐπεσπεσοῦσαι. **αἳ . . . κατῳκήκασιν**, 'which stand upon the scaurs of the Cithaeron below' (in the vale). It is the folk of these towns who are referred to in the words οἱ δ' ὀργῆς ὕπο | εἰς ὅπλ' ἐχώρουν, 759.

754. **διέφερον**, *scattered in every direction.* See note on v. 746.

755. At this line C. stops abruptly, and so of course do the Paris apographs. There is a gloss in C., λείπει φύλλα τρισκαίδεκα.

757. We must understand παρῆν αὐταῖς with Bothe, or must suppose a verse conveying that they had no weapons of war to have fallen out after 756; the latter is perhaps the more probable hypothesis, as C. stops at the previous line; it is impossible that the poet means to say, as Paley understands, that they balanced on their shoulders brass and iron; they were not looking for booty; and, if they had been, they could not have taken anything less portable or more unsuited to the mood and motions of wild frantic Maenads. For the asyndeton in οὐ χαλκός, οὐ σίδηρος, cf. Tro. 934, Pind. Nem. vii. 4, ἄνευ σέθεν οὐ φάος οὐ μέλαιναν δρακέντες εὐφρόναν, and Nonn. xlix. 157, οὐ ποδὸς οὐ λαγόνων οὐ στήθεος οὐ κενεώνων. Nonn. has nothing about brass and iron being carried off by the Bacchae, but he has a line which he wrote with these lines before his mind: καὶ στρατίην εὔοπλον ἀτευχέϊ χειρὶ δαΐζω, | θύρσον ἔχω μελίης δ' οὐ δεύομαι οὐ δόρυ πάλλω, Dion. xlv. 12, 13.

759. **φερόμενοι**, 'plundered,' a meaning easily suggested by the familiar φέρειν καὶ ἄγειν.

760. **οὗπερ**, 'where'; cf. Iph. T. 320, οὗ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν.

761. **τὰς μὲν**. There is a covert antithesis in the sentence: not only were they miraculously preserved from the weapons of their enemies, but they themselves inflicted wounds on them, and put them to flight. Though τὰς μὲν and κεῖναι δὲ refer to the same persons, these persons are looked at in different relations—first as assailed, then as assailants. See on 860.

767. **νίψαντο**, the syllabic augment may be omitted in

messengers' speeches and in lyrical passages; we have already had an ex. of the latter in *τέλεσαν*, 100.

768. **ἐξεφαίδρυνον χροός**, 'licked off from their skin the blood-gout on the cheeks'; but the implication of motion in *removing* by licking off is strong enough to make a Greek poet write *off* instead of *on* their cheeks; see on 49. Cf. *τὸν ἀπὸ γραμμῆς κινεῖ λίθον* = *τὸν ἐν γραμμῇ ἀπὸ γραμμῆς κινεῖ*, Theocr. vi. 18; *τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνον*, Aesch. Cho. 498; and in prose *ἔφευγον οἱ ἀπὸ τῶν ἐν δεξιᾷ οἰκιῶν*, Xen. An. v. 2, 24.

775. **ἐλευθέρους** is predic. 'to make my words the words of freedom'; so *λέγειν τὰ ψευδῆ καλά* is 'to gloze falsehood' = to speak falsehoods *so that they shall be* fair (to the ear).

778. **ὑφάπτεται**, 'is kindled'; insolence is often compared to a fire as in Or. 697; cf. also *ὦ πῦρ σὺ*, Soph. Phil. 927, and Jebb thereon. The reading of the mss *ἐφάπτεται* would mean 'is impending' or 'is reaching us'; it would be rash to regard *ἐφάπτεται* as having here (and only here) the meaning of 'is kindled against us.'

782. **ἀπαντᾶν**, *sc. ἐμοί*, 'to meet me.'

785. **οὐ γὰρ ἀλλά.** An elliptical phrase, *this is really too bad* (lit. this is not [endurable] but beyond patience); cf. Ar. Ran. 58, *μὴ σκῶπτέ μ', ὦ 'δέλφ', οὐ γὰρ ἀλλ' ἔχω κακῶς*, and *ib.* 498, *οὐ γὰρ ἀλλὰ πειστέον.*

793. **σώσει**, fut. mid. = *keep in mind*; cf. Soph. Trach. 682, *παρῆκα θεσμῶν οὐδὲν ἀλλ' ἐσωζόμην*: the opp. word is *διολλύναι*; *εἰδὼς διώλεσ'*, Soph. Oed. R. 318.

796. **γε.** *Aye, and a sacrifice of women!* *φόνον* goes with *θύσω* and *ταράξας*; *θύσω φόνον* = *θύσω θυσίαν γυναικῶν φονευομένων.* For this use of *γε* in adding something to the statement of the previous speaker cf. Ion 1412, *Quest. κενὸν τόδ' ἄγγος ἢ στέγει πλήρωμά τι; Ans. σά γ' ἐνδύθ'*, *yes, and your garments too.* So in Med. 817, *Medea, οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις. Chorus, σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.* This usage authorises the correction of *γε* for *δέ* in Soph. Ant. 518. ΑΝ. *οὐ γάρ τι δοῦλος ἀλλ' ἀδελφὸς ὤλετο.* ΚΡ. *πορθῶν γε τήνδε γῆν, ὁ δ' ἀντιστὰς ὕπερ.* In Ar. Plut. 164, *seqq.*, *γε* occurs seven times in five lines, each time introducing a new statement adding something to the preceding.

797. **ταράξας**, *dealing death far and wide in Cithaeron's dells.* *ταράσσειν* = *to stir up, not to allow to rest.* Aesch. Cho. 322, *γόος ἀμφιλαφὴς ταραχθείς* = *a lament raised unsparingly.* This is the word applied in Oed. R. to Tiresias, who *would not allow to rest* the horrible train of evidence which would neither invite nor repudiate credence.

799. **ἐκτρέπειν**, 'to turn away (aside) the bucklers of brass before the Maenads' wands.' We should say to 'lower' or 'drop' the shield before the thyrse; cf. *ὑποχωρεῖν τινι.*

800. **ἀπόρῳ γε**, 'unmanageable indeed is this stranger with whom we are hampered'; the adj. is predicative.

801. **οὔτε δρῶν**. As Herm. has pointed out, this whole expression = *οὔτε δεδεμένος οὔτε μή*. The antithesis between *δρᾶν* and *πάσχειν* is a favourite usage of the Greeks, and is often introduced almost to the prejudice of the sense. So in Thuc. the inevitable antithesis between *λόγῳ* and *ἔργῳ* often makes the sentence very obscure.

803. **δουλεύοντα**. Cf. Hel. 1428, *ἥκιστα· μὴ δούλευε σοῖς δούλοις, ἄναξ*. For *δουλεία* = *δοῦλοι* cf. *φυλακὴ* = *φύλακες*, v. 869, and Thuc. v. 23, *ἢν δὲ ἡ δουλεία ἐπανιστῆται.*

808. **καὶ μὴν** is, I think, sound; it is a common formula, in the sense of introducing something new, *e.g.* a new argument, or the entrance of a new character on the stage, or when one speaker unexpectedly agrees with, concedes to, or complies with another. Cf. Soph. El. 554, *ἀλλ' ἢν ἐφῇς μοι . . . Ans. καὶ μὴν ἐφίημ'*. Ar. Plut. 413, *μὴ νῦν διάτριβε . . . . . . καὶ μὴν βαδίζω*. So in Ran. 825 and 907 these particles express the willingness of the Chorus and Euripides respectively to comply with the suggestions made. Sometimes the compliance does not arise from unity of sentiment, *e.g.* Soph. Oed. R. 344, *θυμοῦ δι' ὀργῆς ἥτις ἀγριωτάτη. Ans. καὶ μὴν παρήσω γ' οὐδέν*. In Soph. Ant. 221 *καὶ μήν* has both the above meanings; it first agrees with the previous speaker, and then adds something. ΧΟ. *οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.* ΚΡ. *καὶ μὴν ὁ μισθός γ' οὗτος*. When *καὶ δή* is used in this way in answering, it merely assents without any idea of unexpectedness. Ar. Av. 175, Π. *βλέψον κάτω*. Ε. *καὶ δὴ βλέπω, well, I am looking.* When the word is repeated in defiance, *δ' οὖν* is used. Α. *οἱ δ' ἐδίωκον κἀβόων*. Δ. *οἱ δ' οὖν βοώντων, then let them shout*, Ar. Ach. 185; *οἱ δ' οὖν γελώντων*, Soph. Ai. 901. 'Ye' (*i.e.* you and the Bacchantes), says Pentheus, 'have made this compact, so that ye may revel uninterruptedly' (*i.e.* have treacherously offered me your aid, so as to gain an opportunity for destroying the interrupter of your revels). 'About *that*' (*sc. τὸ βακχεύειν ἀεὶ*), says Dionysus in his assumed character of Bacchant, 'I *have* made a compact with Dionysus.' The meaning is: You are right in saying I have made a compact, not however with the persons nor for the object which you suppose; I shall always practise the worship of Dionysus, whatever you do. This bold utterance nearly has the effect of closing the parley; but Dionysus makes a more successful proposal in v. 810. The copyists may have thought that *τοῦτό γ' ἐστι* was a classical equivalent for the grammarian's phrase *τουτέστι* = *i.e.*

810. **ἆ**. This interjection is often used to deprecate the closing of the subject; he calls back P., who, we may suppose, has commenced to move away. Cf. Hel. 445, *ἆ, μὴ προσείλει χεῖρα*, the old woman having just said *ἄπελθ'*.

814. **λυπρῶς** is better taken as referring to *εἰσίδοιμι* than to *ἐξῳνωμένας* as Matth. understands. Hermann's simple expedient of supplying a mark of interrogation clears up all difficulties: *how should I look on them with grief in their drunken revels?* to which the answer is, *how could you look with pleasure on a sight which shall be so bitter to you?* *πικρά* meaning not only *distasteful, loathsome*, but *fraught with retribution*, as in Med. 398, *πικροὺς γάμους*. *λυπρῶς* is generally objective, but *λυπρῶς ἔφερε* (in the subjective sense) is found in Suppl. 898 (*τὸ τούτων λυπρόν* in Suppl. 38 is not *their grief*, but *the distressing appearance which they present*). If I accepted Matthiae's explanation, I would read *λυγρῶς*, which is often confounded with *λυπρῶς*, *e.g.* in Aesch. Cho. 835.

816. **σάφ' ἴσθι**, *sc.* *ἡδέως ἂν ἰδεῖν ἐμὲ αὐτάς*.

819. **ἄγωμεν οὖν σε**, plur. for sing. as in 949. **κἀπιχειρήσεις**; *but will you really venture on the journey?* Cf. Heracl. 498, *ἐν τῷδε κἀχόμεσθα σωθῆναι λόγῳ; but is it really on these terms that our safety depends?* And so in Plato, *καὶ* is used at the beginning of a sentence with the imper., *καί μοι ἀπόκριναι, but answer me now*. See note on v. 840.

820. See Adn. Crit. I have accepted Nauck's conj. P. says, *I grudge the time you are wasting, I want to go at once.* *οὐ* would naturally have been inserted by a copyist, who did not understand the words of the text, and perhaps supposed that *σοι* could be elided. It is not likely that P., who expresses, in vv. 811, 813, such eager anxiety to witness the bacchic revels, should now say merely, *my time is at your service, do not fancy I regard the adventure as mere waste of time.*

821. **βυσσίνους**, 'raiment of fine linen.' In Hdt. iii. 47 linen and cotton are mentioned together, *θώρηκα λίνεον κεκοσμημένον χρυσῷ καὶ ἐρίοισι ἀπὸ ξύλου* (cotton); now Hdt. says, ii. 86, that the mummies were wrapped in swathings of *σινδόνος βυσσίνης*; we know that these wrappings were of linen; therefore *byssus* was for Hdt. a kind of *linen*. Pollux calls *byssus* cotton, but regards cotton as a kind of linen, but thicker, *ἡ βύσσος, λίνου τι εἶδος παρ' Ἰνδοῖς ἤδη δὲ καὶ παρ' Αἰγυπτίοις, ἀπὸ ξύλου τι ἔριον γίγνεται ἐξ οὗ τὴν ἐσθῆτα λίνῳ ἄν τις μᾶλλον φαίη προσεοικέναι πλὴν τοῦ πάχους.*

822. **τελῶ**, lit. 'I pay' (taxes), for instance *εἰς ἱππάδα τελῶ* is 'I am rated as belonging to the cavalry'; then gen. 'to belong to a class,' and here 'from being a man shall I turn into a woman.' Garments of *byssus* were worn by women only. *τελῶ* is fut.

825. **ἐξεμούσωσεν**. *ἐξεπαίδευσεν*, Hesych.

833. **μίτρα**. *διάδημα. ἢ ζώνη*, Suid. *διάδημα. ζώνη. θώραξ. ταινία*, Hesych. The last is the sense in which the word occurs here = *a snood*.

836. This line is quoted in Suidas with a second, *ἄρσην πεφυκὼς*

καὶ γένους ἐξ ἄρσενος, but this would interrupt the *stichomythia* here. Its place unquestionably is after v. 852, the similarity of that line to v. 836 having caused the mistake. See note on v. 853.

837. D. *But you will cause bloodshed, if you enter into a struggle with the Bacchae (by going openly).* P. *Right; we must first play the spy.* But this is quite unsatisfactory in expression, for *αἷμα θήσεις* in this sense is not paralleled by Ion 1260, where the words mean 'you will bring blood-guiltiness on your murderers'; nor by *φόνον τιθεῖσαν, ib.* 1225, for *φόνον* and *αἷμα* are not co-extensive; nor by Iph. A. 1418, where the expression is, as Wecklein remarks, a reminiscence of *ἀγῶνα τιθέναι.* Moreover all connection of thought is absent from the passage as it stands, so that conjectures like *δεύσεις* for *θήσεις* remedy only the least serious of the defects in the verse. I gladly publish therefore the following excellent analysis of the meaning of the passage by Mr. Housman, who has kindly communicated to me his very probable restoration of the verse.

'If we were shown this snatch of dialogue—

Π. I could not bear to put on women's clothes.
Δ. . . . . .
Π. Well said: we must first go and spy them out,

and were asked to give the sense of the missing verse, I think we should do so without much trouble: "if you are recognised you will be in jeopardy," or the like. Even if Ion 1225, 1260, I. A. 1418, and Or. 833 would altogether justify *αἷμα θήσεις*, which I do not think they will, still we should never insert any such remark as "But you will cause bloodshed." To cause bloodshed Pentheus is steadfastly purposed: 796, *θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαι, | πολὺν ταράξας ἐν Κιθαιρῶνος πτυχαῖς*; at 809 he has finally rejected Dionysus' offer to bring home the Bacchants peaceably; and the *πρῶτον* of 838 shows that he is still resolved on fighting, only he consents to a preliminary journey of observation. I do not see that the words can possibly mean "shed *your own* blood," and indeed it does not seem to have been suggested that they can. Therefore I think the verse was this: *ἀλλ' εὐμαθὴς εἶ συμβαλὼν Βάκχαις μάχην;* "What! will you go and be recognised and join battle with them?" a reminder of the danger already pointed out in 823, *μή σε κτάνωσιν ἢν ἀνὴρ ὀφθῇς ἐκεῖ.* "Ah, you say well," returns Pentheus, "I must defer that; we must reconnoitre first": afterwards I will go with my army.'

Nauck's conjecture is *εὖ μαθήσει*, with which cf. Billerbeck's brilliant restoration of *ἐπὸν μαθήσεται* for *ἐπ' ὄμμα θήσεται* in Soph. Trach. 615.

839. **γοῦν**, *at all events.* So in v. 638. Cf. Ar. Eq. 87, *περὶ*

πότου γοῦν ἐστί σοι; at all events you are for drinking something? where *ποτοῦ* seems to be wrong.

840. **καὶ πῶς.** *καί* inchoative introduces an objection: *nay, but how could I?* Cf. Phoen., where *καὶ πῶς* (implying an objection) occurs in v. 1347, and *πῶς καί* (simply asking the question) in v. 1354. Cf. also Ar. Ach. 86, *καί τις εἶδε πώποτε βοῦς κριβανίτας*; Soph. El. 236, *καὶ τί μέτρον κακότητος ἔφυ; nay, but my misery is infinite;* Phil. 1248, *καὶ πῶς δίκαιον; nay, but how can you call it just?*

843. In some edd. this verse is given to Dion., and the next three to Pentheus; but this is out of keeping with the state of mind which Pentheus shows throughout the dialogue. He is throughout irresolute, while Dion. is firm and determined. The mss here give *ἐλθόντ'* and *βουλεύσομαι*, which Wecklein presents in his texts, supposing that Pentheus, after proposing that *they two* should return to the house, reserves *to himself* the duty of deciding on the best course. This is somewhat fanciful, and the constr. is doubtful in the absence of a distinctly parallel usage.

844. **ἔξεστι.** A formula of compliance. It occurs in a still more striking use in Hel. 442, where Menelaus, without even an implied question going before, says, *ἔξεστι· πείσομαι γάρ.* Cf. also Hec. 238, *ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.* Cf. *licet*, 'very well,' Plaut. Mil. 536, and an amusing passage in the *Rudens*, iv. 6, 3-17, where *licentia* means 'your saying *licet*,' 'your very-welling.'

847. **βόλον.** *βόλος. δίκτυον*, Hesych. *καὶ φελλὸν κρυφίων σῆμα λαχόντα βόλων*, Anth. Pal. vi. 192. *βόλος* means (1) *net*, as here; (2) the *cast* of the net, *δίκτυον ἐς βόλον ἕλκει*, Theocr. i. 40; (3) the *prey* caught in the net, as in El. 582, *ἣν ἐκσπάσωμαί γ' ὃν μετέρχομαι βόλον*; (4) *λέγεται δὲ βόλος ὑπὸ Κρητῶν καὶ ἡ διὰ σαγηνείας ἄγρα, καὶ ὁ τῶν κύβων καὶ ἀστραγάλων*, Hesych.; (5) *a casting* of teeth, Aristot.

848. **ἥξει δὲ βάκχας** cf. *βαρβάρους ἀφίξομαι*, 1353. As Dr. Sandys observes, the extension of the accus. of the *place to which* to the accus. of the *persons to whom* is facilitated by the subsequent *οὗ*, *where.* Not unlike is *Ἴλιον . . . βαίνουσαι* in Tro. 128; and we must remember that this accus. of the *person to whom* was a constr. characteristic of Eur., which even attracted the ridicule of Aristoph., who writes in Nub. 30 *ἀτὰρ τί χρέος ἔβα με* in a parody of Eur., as the Schol. tells us. Nearly as harsh, too, is *βᾶθι νηδύν* in 527.

851. **ἐλαφράν**, *frantic.* Hesych. explains *ἐλαφρία* by *μωρία* and *ἐλαφρά* by *τὰ μὴ βαθέα. ἢ κοῦφα.* Where *τὰ μὴ βαθέα = τὰ ἀσύνετα*; for Hesych. expl. *λευκαὶ φρένες* as *μαινόμεναι*, and *μέλαιναι φρένες* as *αἱ βαθεῖαι καὶ ἀγαθαί*; and Schol. Il. i. 103 says, *αἱ ἐν βάθει κείμεναι καὶ συνεταὶ διάνοιαι.* This (as well as the *ἢ κοῦφα*, given as an independent meaning) is decisive against the proposed change

of *βαθέα* to *βαρέα* in this passage of Hesych. He however explains *ἀβαρής. ἀσύνετος.* Cf. Nonn. Dion. xliv. 57, *θύρσον ἐλαφρίζοντα.*

852. **θελήσῃ**, Ald. *θελήσει*, P. *οὐ μὴ* with the fut. ind. never *denies*, but only *forbids* (as above, v. 343), unless the reading be correct in Soph. El. 1052, *οὔ σοι μὴ μεθέψομαί ποτε* ; Ar. Ran. 508, *οὐ μή σ' ἐγὼ περιόψομαι ἀπελθόντα* ; Soph. Oed. C. 176, *οὔ τοι μήποτέ . . . τις ἄξει.* In the two cases in Soph. the mistake might easily be on the part of the copyist, as here ; the aor. conj. would suit the metre. In Ar. Ran. *μὴν* would be more appropriate, as a *persuasive* particle, like *οὐ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν*, Vesp. 268 ; *οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν*, Nub. 53 ; *οὐ μὰν ἔν γ' ἐμοὶ προσθήσεις τάσδ' ἀράς*, Soph. Oed. C. 151. We have seen *μὴ* confused with *μὴν* above, v. 808.

852*b*. **γένους ἐξ ἄρσενος.** Cf. Frag. Aeol. 15 (Nauck), *ἴδοιμι δ' αὐτῶν ἔκγον' ἄρσεν' ἀρσένων, | πρῶτον μὲν εἶδος ἄξιον τυραννίδος· | πλείστη γὰρ ἀρετή, τοῦθ' ὑπάρχον ἐν βίῳ, | τὴν ἀξίωσιν τῶν καλῶν τὸ σῶμ' ἔχειν.* Thus punctuated, there is no necessity for Herwerden's change to *πλείστης γὰρ ἀρετῆς.* The meaning is :—*the highest sort of nobility consists in this, that, being possessed of personal beauty, we should rest on our physical superiority our claim to honour.*

857. The order is *ἀλλ' εἶμι προσάψων Πενθεῖ κόσμον ὅνπερ λαβὼν εἰς Ἅιδου ἄπεισι.*

860. **ἐν τέλει.** Unless this be regarded as = *authoritative*, or the reading be changed to *ἐς τέλη*, 'in reference to his mysteries,' the words *ἐν τέλει* must be joined with *γνώσεται*, as Herm. suggests. For the unnatural order of the words cf. El. 1072, *γυνὴ δ' ἀπόντος ἀνδρὸς ἥτις ἐκ δόμων*, where *ἐκ δόμων* must be taken with *ἀπόντος ἀνδρός*. *Ib.* 617, *φοβεῖται γάρ σε κοὐχ εὕδει σαφῶς* = *σαφῶς γὰρ φοβεῖταί σε καὶ οὐχ εὕδει διὰ τὸν φοβόν.* Cf. also Cycl. 588, *μέμφει τὸν ἐραστὴν κἀντρυφᾷς πεπωκότα* (where Kirch. rightly resists the change to *πεπωκότι*), and *ib.* 121, *σπείρουσιν ἢ τῷ ζῶσι Δήμητρος στάχυν.* *γνώσεται ὃς πέφυκεν* will then be taken together as in Soph. Oed. R. 1068, *εἴθε μήποτε γνοίης ὃς εἶ* ; *ib.* 1036, *ὠνομάσθης . . . ὃς εἶ.* See also crit. note on 678. But the hyperbaton may (if it seems too harsh) be avoided by taking the sentence thus : *he will know to his cost Dionysus, who ultimately shows to mortals the stern as well as the lenient side of his character.* In any case *ἀνθρώποισι* must be taken both with *δεινότατος* and with *ἠπιώτατος.* Elmsley excellently compares *οὐ γὰρ ἡδονή, | γυναικὶ δ' ἐχθρὸν χρῆμα πρεσβύτης ἀνήρ*, Frag. 319 ; but *ἐν τέλει* cannot, as he suggests, mean *omnino.* Dionysus had been hitherto playing with Pentheus, but now is to teach him a terrible lesson. Dr. Maguire obtained the antithesis by making *ἐν τέλει* = 'in his (official) capacity as a god,' while *ἀνθρ.* means 'in his relation to men.' But such a meaning for *ἐν τέλει* seems impossible. The words *θεῶν δ' ἀτέλειαν* in Aesch. Eum. 361 are probably corrupt, and certainly too obscure to

bring in evidence. A similar antithesis is found in 761. Those who require a more sharply contrasted pair of clauses here have to change not only ἐν τέλει but also ἀνθρώποισι in the next verse. Their various attempts to force here on Eur. an *expressed* antithesis instead of an *implied* one may be seen in the Adn. Crit. The *implied* contrast is between the terribleness of the god (when denied), and his great kindness to men (when they acknowledge his sway). The thoughts enclosed within parentheses may easily be supplied from the whole subject of the play.

But I really must notice at some length the conjecture of Wecklein on this passage. He actually prints in his text as a certain correction Διόνυσον, ὃς πέφυκεν ἐλλέροις θεὸς | δεινότατος, ἐννόμοισι δ' ἠπιώτατος. This conjecture possesses for students of classics an interest of its own, as being probably the worst ever made. The word ἐλλέροις, which is quite possibly a mere smudge and not a word at all, never did or could mean 'wicked men.' If it could and did, still it is not in the least like ἐν τέλει, and could not possibly have given rise to that reading. Waiving all that, and granting that from a true reading ἐλλέροις could have arisen a false reading ἐν τέλει, the word introduced by Wecklein is of no avail for the sense without a further change of ἀνθρώποισι to ἐννόμοισι, which is as unlikely a corruption as the other. But let us see what are the authorities for the word ἔλλερος.

Eustathius on Il. vi. 181 (635, 5, ed. Rom.) says that Βελλεροφόντης was the same as ἐλλεροφόντης, and that it meant the slayer of evil beasts, ἔλλερα γάρ φασι κατὰ διάλεκτον τὰ κακά. Hesych. has ἔλλερα· χαλεπά. σημαίνει δὲ καὶ τὰ βλέφαρα. Etym. Magn. ἔλλερα· τὰ βλέφαρα. The word βλέφαρα was emended to βλαβερά by Alberti. In addition to this there is a passage quoted from Callim. Fr. 434, ἵν' ἔλλερα πολλὰ τέλεσκεν, where τέλεσκεν is a frequentative form from τελεῖν, 'to despatch,' and the frag. means 'where he despatched many monsters,' with special reference (acc. to Otto Schneider, *Callimachea*, Leipsic 1870) to the Marathonian bull. Other Lexx. explain ἔλλερα as κακῶς ποιοῦντα or 'mischievous' (beasts), and Suid. only gives ἔλερρα. So that the net result is, that if there ever was such a word as ἔλλερα really existing, and not a mere figment of grammarians to secure a derivation for Βελλεροφόντης, it meant 'monsters' or 'dangerous beasts,' such as those of which the ancient Greek heroes purged the world; and there is not a vestige of evidence that the word could possibly be predicated of a man in the sense of κακός or as an antithetical term to ἔννομος. When so much has been said, it would be idle to dwell on the fact that had ἔλλερος existed as an out-of-the-way word meaning κακός, Eur. would have been the last of the Greek writers to use it, and on the other hand we should have been pretty sure to meet it in Lycophron.

Munro's conj. ἐν ἀτελεῖ, at first sight so tempting, will not bear examination. In the first place it craves the further correction of ἀνθρώποισι; in the next it is not strong enough. We require not merely such a weak word as *uninitiated*, but *recusant*, *recreant*, *blasphemous*, or some equally strong expression; but of course *any* suggestion is brilliant and probable in comparison with the truly monstrous reading of Wecklein.

863. **λευκὸν.** See note on v. 665.

864. **δέραν . . . ῥίπτουσα**, 'tossing my neck into the dewy air.' Dr. Sandys appositely quotes ῥιψαύχενι σὺν κλόνῳ, from a Pindaric frag. (224), which is apparently descriptive of a bacchic rout. Cf. also Sen. Troad. 473—

> *Cervice* fusam dissipans *iacta* comam,

also Catull. *Attis*, 23—

> Ubi capita Maenades vi iaciunt ederigerae,

and Tac. Ann. xi. 31 (a passage full of reminiscences of the *Bacchae*), Feminae pellibus adcinctae adsultabant ut sacrificantes vel insanientes Bacchae. Ipsa (Messallina) crine fluxo, thyrsum quatiens, iuxtaque Silius hedera vinctus, gerere cothurnos, *iacere caput*, strepente circum procaci choro.

867. *Sporting like a fawn in the green pleasaunce of the mead.* **ἡδονῇ** is unusually objective here. Cf. βουθύτῳ σὺν ἡδονῇ, Ion 664; εἰς ἀνδροβρῶτας ἡδονὰς ἀφίξεται, Frag. 541. In Soph. El. 872 ἡδοναί = *good news*.

868. **φοβερὸν**, *fearful*, i.e. *timid*, as φοβερὰ φρήν, Soph. Oed. R. 153, and φοβερὸν ὄμμα πωλικόν, Iph. Aul. 620. **θήραμα**, 'quarry,' is nom.

869. **φυλακή**, *a watch* or *guard*, used for φύλακες, as δουλεία, v. 803 above, for δοῦλοι, and *custodia* for *custodes*. The φύλακες are the watchers who stood by the line of nets (Lat. *indago*).

873. **ἀελλαῖς** is explained to mean *any violent whirling motion*, like that of a great wind. The word is found in this sense only here and in Hel. 1498. The latter is a very corrupt passage; and the sense is quite unsuitable here, *with labouring step and wind-swift bounds*; moreover, ὠκυδρόμοις does not come in well. Herm.'s correction, ἀελλάς (nom.), gets rid of the difficulty; but might not ἄελλαι be taken to mean *gasps*, which would suit well with the rest of the sentence: *with labouring steps and gasps from the swiftness of her course?* Hesych. has ἀελλῆσι θυμοῖς· ἀνυποστόλος μετὰ παρρησίας, where it is proposed here to read ἀέλλεσι, but even so the words ἀνυπ., κ.τ.λ., would be quite unsuitable as an explanation. I believe that these words form a separate note put out of its place, as is so often the case in Hesych., and that the note should be ἀελλῆσι, θυμοῖς (i.e. *gasps*); perhaps he had this

very passage in his mind, since he uses the dative. ἀνυποστόλος is explained by μετὰ παρρησίας, the three words forming a separate note. Suid. does not recognise any meaning for ἄελλα except συστροφὴ ἀνέμου; but Hesych. gives a form ἀελλής. Perhaps ἀελλής (gen. -οῦ) was a collat. form meaning specially *anima*. Nonn. has ἀελλήεντι . . . παλμῷ, *wind-swift*, xlv. 320; θυελλήεντι πεδίλῳ, xliv. 296; θυελλήεσσα δὲ Βάκχη, xlv. 274; and ἠερίοις θεράποντες ἐριδμαίνοντες ἀήταις, xliv. 23. ἀήταις for ἀέλλαις here would give a good sense, but it is hard to see how it could have given place to ἀέλλαις.

874. **θρώσκει.** This is far more poetical than θρώσκῃ, not to speak of the authority of the ms. He goes on to describe the flight of the fawn, as if the animal really existed which he had painted in his simile. Aeschylus in his famous simile of the lion's whelp in the *Agamemnon* does this in a still more striking manner. It is indeed the common practice of the Greek and Latin poets. For the construction cf. Soph. Ai. 30, πηδῶντα πέδια; Eur. Hel. 1118, ὃς ἔδραμε ῥόθια; Aesch. Theb. 461, κλίμακος προσαμβάσεις στείχει. So in Latin Virg. Aen. i. 524, *ventis maria omnia vecti*.

876. If the right reading be not ἐπ' (ἥδεσθαι ἐπὶ τινὶ is common), we must suppose some verb understood after ἁδομένα, *delighting in* (*being* or *sporting*) *amid the foliage of the greenwood*; cf. καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα (δρῶντες), Soph. Ai. 1085.

877. **τὸ σοφὸν.** See above, v. 395. *What is overwiseness* (in comparison with a triumph over an enemy), *or what is that which is recognised among mortals as the one gift of God better than such a triumph?* i.e. is there any single gift of God which more fully recommends itself to the ambition of men than triumph over an enemy?

880. **κατέχειν** almost = ἔχειν, a rather uncommon use; cf. Phoen. 330, πόθον ἀμφιδάκρυτον ἀεὶ κατέχων; Med. 761, ὧν ἐπίνοιαν σπεύδεις κατέχων.

881. **ὅ τι καλόν.** Theognis (v. 15) tells that the burden of the song sung by the Muses at the marriage of Cadmus the founder of Thebes was ὅττι καλὸν φίλον ἐστί, τὸ δ' οὐ καλὸν οὐ φίλον ἐστί. The word καλόν as used by Theognis and as applied here means 'high, splendid, noble,' and the retaliation now to be inflicted by Dion. on Pentheus and their victory over him are so described by the Chorus.

882. **πιστόν τι.** 'The might of heaven moves slow, but with mysterious sureness'; τις is sometimes joined with an adj. in a disparaging sense as in τις εὐχερής, Soph. Phil. 519 (see Jebb's note). But quite different is the use here, and very like that in Soph. Ant. 951, ἀλλ' ἁ μοιριδία τις δύνασις δεινά, which means 'the power of fate *whatever it may be* is a dread power' (Jebb *ad loc.*) Cf. also ταχύς τις, 'in quick sort,' Oed. R. 618 = almost ταχέως πως,

where *τις* merely makes the statement a little vaguer; see there Jebb who compares *ὡς ταχεῖά τις* ('in what quick sort') *βροτοῖς* | *χάρις διαρρεῖ*, Ai. 1266. For the sentiment cf. Cowper's hymn—

God moves in a mysterious way
His wonders to perform,
He plants His footsteps in the sea
And rides upon the storm.
Deep in unfathomable mines
Of never-failing skill
He treasures up His bright designs,
And works His sovereign Will.

884. **ἀπευθύνει**, *κολάζει*, Hesych. *corrects.*

885. **ἀγνωμοσύναν**, *unintelligent obstinacy and arrogance.* This exactly describes the character of Pentheus. *ἀγνωμοσύναν* is best understood as meaning 'harshness, want of sympathy,' the feeling which drove Pentheus into his conflict with Dion. Cf. Soph. Trach. 1266, *μεγάλην δὲ θεῶν ἀγνωμοσύναν*, 'the great harshness (unkindness) of the gods.' Properly the word means 'inconsiderateness'; it is coupled with *βασκανία*, 'malevolence,' in Dem. Or. 18, § 252 and ascribed to fortune's 'cruelty,' *τῇ τῆς τύχης ἀγνωμοσύνῃ*, *ib.* 207 (Jebb *ad loc.*)

886. **μὴ αὔξοντας.** *μή* is used, not *οὐ*, because a kind or class is considered, like *τῶν στρατιωτῶν οἱ μὴ δυνάμενοι διατελέσαι τὴν ὁδόν*, Xen. Anab. 4, 5, 11. **ξὺν δοκᾷ**=*ξυνόντας* (*ξυνοικοῦντας*) *δοκᾷ*, as *σὺν γήρᾳ βαρεῖς* (Oed. R. 17)=*βαρεῖς, ὡς γήρᾳ συνόντες*, *old and* (*therefore*) *slow*, not *heavy with old age.* There is, however, in Pindar an indisputable instance of *σὺν* as the *instrument* or *means with* or *by* which an action is done, *σὺν ἐλαίῳ φαρμακώσαισα*, Pind. Pyth. iv. 394.

888. **κρυπτεύομαι**, *ἐνεδρεύομαι*, Hesych. The gods *lie in ambush.*

889. **χρόνου πόδα.** Cf. a frag. from the *Alexander*, *καὶ χρόνου προύβαινε πούς* (Frag. 43, Nauck). This expression is ridiculed by Ar. in Ran. 100, [*ποιητὴν*] *γόνιμον ὅστις φθέγξεται* | *τοιουτονί τι παρακεκινδυνευμένον* | *αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα*, *some poet of masculine force, capable of some such bold expression as*, etc. *αἰθέρα Δ. κ.τ.λ.* is parodied from the *Melanippe*, *ὄμνυμι δ' ἱρὸν αἰθέρ', οἴκησιν Διός.* Sandys justly remarks that modern taste would justify Eur. and refers to *As You Like It*, III. ii. 320-351. But it is to be remarked that in this passage at all events, where the reference is only to the *lapse* of time, the personification involved in the *foot of time* is certainly *risqué* (*παρακεκινδυνευμένον*). There is a much bolder personification of Time in Aesch. Cho. 955 if we are to understand as some comm. do that Time 'crosses the threshold of the palace,' *τάχα δὲ παντελὴς χρόνος ἀμείψεται πρόθυρα δωμάτων.* It is indeed strange that Eur. rather than Aesch. should have been charged by Ar. with introducing 'bold' expressions.

892. **γιγνώσκειν καὶ μελετᾶν.** A sort of hendiadys; *to habituate one's mind to speculations which do not acknowledge the authority of received customs and usages*, cf. *μετρίως ἀλγεῖν σοφία μελετᾷ*, Alex. Frag. 47.

893. **κούφα γὰρ δαπάνα.** *It costs but little.* Cf. *κούφα δόσις*, Pind. Isth. i. 61.

905. **ἕτερα**, *in different respects.*

907. **ἐλπίδες**, 'hopes and fears' as in Pind. N. i. 32, *κοιναὶ γὰρ ἔρχοντ' ἐλπίδες πολυπόνων ἀνδρῶν.* To a Greek *ἐλπίδες* conveyed the notion expressed in the Collect in the words 'the changes and chances of this mortal life' and exquisitely touched by Tennyson when he calls man 'this mould of hopes and fears' in the 'Two Voices.'

909. **ἀπέβησαν**, 'come to naught.' Cf. And. 1021, *ἀπὸ δὲ φθίμενοι βεβᾶσιν Ἰλιάδαι βασιλῆες.* But *ἀπέβη*=*exitum habuit*, Thuc. iv. 39.

910. **τὸ κατ' ἆμαρ**, *daily, day by day.* Cf. Plat. Phaedr. 240 B, *ἐπιτηδευμάτων οἷς τόγε καθ' ἡμέραν ἡδίστοισιν εἶναι ὑπάρχει.*

913. This verse seems to me to be undoubtedly spurious, introduced by some copyist who did not understand the constr. of v. 912, and who, after the fashion of interpolators, patched up a line by means of synonymous phrases, to make the constr. simple. The phrase occurs in Iph. Taur. 200. According to this view Dionysus speaks the same number of lines as Pentheus, a consideration to which special weight should be attached in the case of very short speeches like the present, where the excess of even a line is appreciable. *σπεύδοντά τ' ἀσπ.* is quite synonymous with *σὲ τὸν πρ. κ.τ.λ.* For the constr. of v. 912, which according to this view puzzled the interpolator, cf. Hel. 546, *σὲ τὴν ὄρεγμα δεινὸν ἡμιλλημένην . . . μεῖνον*; Soph. Ant. 441, *σὲ δὴ . . . φής*; Ar. Av. 241, *οὗτος, ὦ σέ τοι.*

915. See note on v. 1027.

917. The change to *μορφήν* is quite unnecessary; *μορφήν* would sound better in a copy of verses, but we should not deal with Eur. as we might with a pupil's exercise. This is a suitable way in which to treat a copyist, but then one must show that there is some presumption that the rejected reading arises from the error of a copyist. There is no reason to suppose that the hearers or readers of Eur. would have regarded as inelegant the close juxtaposition of *μορφῇ* and *μιᾷ* though they do not agree. An ambiguity quite as great may be found in v. 9, and one much greater in v. 684 and in v. 985. *πρέπει* occurs often in Eur. with the circumstance in which the resemblance resides in the dat. *e.g.* Alc. 1050. *μιᾷ* is here used just as *τις* might be used and as we use 'one' in 'one of the daughters.' This usage has been denied, and in some passages it is true that *εἷς* seems more equivalent to *quivis* then to *τις*; but there are clear examples of *εἷς*=*τις.* The best are

Soph. Ant. 1066; Eur. Ion 1, Hel. 6, Cycl. 23; Hom. Il. xiv. 275; Pind. Nem. iv. 65; Ar. Eq. 1301, Vesp. 1165.

918. Cf. Nonn. xlvi. 125, *καὶ διδύμους Φαέθοντας ἐδέρκετο καὶ δύο Θήβας.* Virg. Aen. iv. 469, *Eumenidum veluti demens videt agmina Pentheus, Et Solem geminum et duplices se ostendere Thebas.* He sees, according to Virgil, *troops* of Furies instead of only three; so Orestes in Aesch. Cho. says *αἵδε πληθύουσι δή.* Virgil, perhaps, is thinking of the Pentheus of Attius, who may have introduced Furies. But it is hard to see how Furies could have been introduced into the fable of Pentheus. Mr. S. Allen has suggested *Euiadum* for *Eumenidum*—an admirable solution of the difficulty in my opinion.

921. **κέρᾱτος**, *φρέᾱτος, στέᾱτος*, have the penult long in Attic.

922. **γὰρ οὖν** has two uses, (1) when *γάρ* is adverbial it assents with indifference, as *φημὶ γὰρ οὖν*, *well, yes*, in Plato; (2) when, as here, *γάρ* is a conjunction it confirms a previous remark, or explains why a question was asked.

923. The form *ἁμαρτεῖν* for *ὁμαρτεῖν* occurs in Eur. Frag. 681 Nauck, who quotes Hesych. on the word as follows: *ἁμαρτεῖν· ἀκολουθεῖν* Εὐρ. *Σοφοκλῆς δὲ ἐν Φιλοκτήτῃ ἐπὶ τοῦ ἀποτυχεῖν.* Eustathius also says that *ἁμαρτεῖν* is used for *ὁμαρτεῖν*.

926. **στάσιν ἑστάναι**, 'to have the port and mien of.' For the cogn. accus. cf. 955. Elmsley pointed out that *γε* means *utpote*, that is, 'have I the mien of Agave, as might be expected, seeing that she is my mother?'

934. **ἀνακείμεσθα**, 'we are in *thy* hands'; the *δή* has the force of our italics.

936. **στολίδες** is explained by Pollux *artificial tucks or flounces at the tail of a garment*, as contradistinguished from the loose natural folds which a garment takes from the position of the wearer.

938. Here **τένων** is to be taken as *ankle*, and the meaning is, *but on this side* (*δεικτικῶς*), i.e. *on the left side, it sits rightly along by the ankle.* This word always means the tendon of the foot in Eur., but its meaning of *neck* is recognised by Phot., Suid., Et. Mag., and Hesych., and is found not only in early Greek (Homer, *passim*), but in late, *e.g.* *αὐχένιον δὲ τένοντα*, and *τένοντας Ἐρυθραίων δονακήων*, Nonn. Dion. xlix. 232, where it means a *strip of land*, or *mountain-ridge*, like *αὐχήν*.

943. **ἅμα**, *keeping pace with*, like Homer's *ἅμα πνοιῇς ἀνέμοιο*; he is told to use the thyrsus as a staff, and in the use of it to keep time with the right foot. There was no doubt a mystical significance in keeping time with the right foot, cf. Juvenal's *quid tam dextro pede concipis?* x. 5. (See Mayor's note.) Dr. Sandys observes—'In using a stick the most natural movement would be to advance the *left* foot, while the stick is held forward in the

right hand. Dion., for the sake of humouring Pentheus in his fancy that the wand must be held in some special manner, tells him to do just the opposite, and advance his *right* foot instead. In 114 we have some slight reference to the "reverent handling" of the *narthex*, but I have observed nothing elsewhere, in literary or artistic representations of Bacchanals, to confirm the directions here given by Dion.; it is probably a pure fancy of the poet, to put Pentheus into an attitude calculated to excite the pity or the amusement of the spectators.'

944. **μεθέστηκας**, 'you have changed your mind.'

945. Cf. Nonn. xlvi. 126, 127, *ἔλπετο δ' ἀκαμάτων ἐπικείμενον ὑψόθεν ὤμων | Θήβης ἑπταπόροιο μετοχλίζειν πυλεῶνα.*

949. **φέρωμεν . . . ἀνασπάσω.** For the change of number see on 512.

951. 'The reference is to the little shrines carved out in the face of the rocks (as notably on the N.W. side of the Acropolis, Ion 492-502), in which images of Pan and the Nymphs were placed,' Sandys.

955. Henceforward the conversation of Dion. has two meanings, one for Pentheus and the other for the spectators. The *irony* of Euripides is referred to in Introd. **κρύψει** is the fut. midd. used as a passive, like *διατινάξεται* 588. So are used many Greek verbs, especially *διδάξομαι, στερήσομαι, τιμήσομαι, φυλάξομαι.*

958. **ἔχεσθαι** = *αἱρεῖσθαι*, 'methinks they are caught in the meshes of their pleasant dalliance.' The adj., as often, is more closely connected in meaning with *λέκτρων*, but in grammar with *ἕρκεσιν.*

959. **ἐπ' αὐτὸ τοῦτ'**, 'to discover the lewdness that is cloaked under their pretended worship.' **ἀποστέλλει φύλαξ**, 'thou hast constituted thyself a guardian or overseer (of public morals).'

962. **αὐτῶν**, *sc.* *Θηβαίων* taken out of *Θηβαίας.*

965. **εἶμ'**, *ibo.*

968. **ἁβρότητ'**. *You are promising me great attentions; you describe my position as one of comfort.* And then, when Dion. uses words which convey to Pentheus that he is to be carried by his mother, he says that that would be an excess of *ἁβρότης* amounting to *τρυφή*. D. *Thou shalt return in the arms*—P. *You promise me a luxurious position.* D. *Of thy mother.* P. *Nay, that would amount to ostentation.* D. *Yea, and such shall be thy honours*—P. (*as I deserve*); *well, I am engaged in a meritorious act.* Pentheus interrupts Dion.; he supposes him to be about to add 'as you deserve,' and he replies as if he had said it.

972. **οὐρανῷ στηρίζον**, 'the prophecy of the glory of Pentheus *towering high as heaven* is fulfilled in another sense in the sequel, when the branch of the fir-tree on which he is placed soars up into the air (1073 *ἐστηρίζετο*), and when the god *'twixt heaven and*

earth raises a pillar high of awful fire (1083 ἐστήριζε),' Sandys. Other ambiguous utterances are in 924, 944, 948, 955, 960, 963, where ὑπερκάμνεις means both 'you work for' and 'you suffer for'; so also in 966-970.

973. Pentheus here leaves the stage, and Dion. (still in the character of the Bacchant, see v. 975, ἐγὼ καὶ Βρόμιος) congratulates the Bacchae on their approaching triumph.

977. **Λύσσας κύνες.** It is a most extraordinary explanation which represents that some of the Chorus are apostrophised by the rest as *Λύσσας κύνες*, and urged to incite the other companies of Bacchants, now in the mountains, to take vengeance on the disguised stranger. The Chorus apostrophise the goddess Lyssa, and call on her to send her hounds to incite the Maenads against the spy. In Her. Fur. 810 (the whole of which passage should be consulted) Lyssa represents herself as a huntress hounding on Heracles to his deeds of blood: here she is called on to send her hounds to exercise a similar influence on the Bacchae against Pentheus.

980. **τὸν ἐν . . . στολᾷ**, 'against him in women's weeds disguised'; in appos. with this is *μαιν. κατ. λυσσώδη*, for *τὸν* cannot be taken with *κατάσκοπον* on account of the position of *λυσσώδη*.

983. **σκόλοψ**, properly *the date palm*, but here used as a generic term for any *tree*. Suid., Hesych. and Et. Mag. explain this word as *pointed stick* or *palisade*, and this is its universal meaning in other places; no Lex. gives it anything like the sense it should bear here except Phot., who expl. *ξύλον ὀξὺ, καὶ οἱ τῶν φοινίκων.* Eur. often mentions the date palm, *φοίνικα ἁβροκόμαν*, in Ion and Iph. Taur. In Iph. Taur. 1428, *ἢ κατὰ στύφλου πέτρας | ῥίψωμεν, ἢ σκόλοψι πήξωμεν δέμας; σκόλοψ* is *pointed stake, palisade.* The fact that the two (*σκόλοψ* and *πέτρα*) went together as means of punishment may perhaps have caused their connexion here (though *σκόλοψ* must be here taken as a *tree*, not a *pointed stake*), or may have caused the interpolation of the words *ἢ σκόλοπος*, which perhaps is more likely (see below, on v. 1002).

986. **ὀριδρόμων** is, I think, certain. P. has *ὀριοδρόμων*, which, no doubt, arose from a variant *ὀρ$\overset{o}{ι}$δρόμων*, between which two forms a copyist would naturally hesitate. *ὀριδρόμων* has the analogy of *ὀρίβακχος* and *ὀριβάτης*; *ὀρομαλίδες*, in Theocr. v. 94, has a variant *ὀριμαλίδες*. These variants were constantly indicated by a letter written above another; there are some instances of the practice in this play, *e.g.* on v. 121 C. has *κρῆ́τ$\overset{\epsilon}{\alpha}$ς*, meaning that there are two readings, *κρήτας* and *κρῆτες*. When Musurus left out, through carelessness or ignorance, the second *ἔμολεν* of P., he was obliged to change *ὀριοδρόμων*, which he found, to *οὐριοδρόμων*. Eur. would much prefer to shorten a vowel before *δρ*, especially in

a chorus. ἔμολεν is doubled in Hel. 194, ναύτας Ἀχαιῶν τις ἔμολεν, ἔμολε, and this repetition is such a well-known characteristic of Eur., that Arist. ridicules him for it in the familiar lines Ran. 1352. Herm.'s reading is most awkward through the want of an object after μαστήρ, for τίς ὅδε Καδμείων; means *who of all the sons of Cadmus?* Hesych. has a word, ὀροβάδων = νεβρῶν (quoted by him as from Eur.), which some might perhaps prefer; but I believe ὀριδρόμων to be right. The whole corruption may have sprung from Musurus' ignorance of the fact that a vowel can be (it generally is) short before δρ. Musurus was very ill-versed in quantity and metre. The fact noticed by Dr. Sandys that ὀρίδρομος though not mentioned by L. and S. occurs twice in Nonnus (xxv. 194 and v. 229) removes all doubt about this being the true reading.

987. **τίς ἄρα νιν ἔτεκεν.** Here Catullus has an echo of the *Bacchae* in the passage lxiv. 154-157, beginning

Quaenam te genuit sola sub rupe leaena?

and again in lx. 1—

Num te leaena montibus Libystinis . . . procreavit?

Carm. lxiv. elsewhere shows the Roman poet's familiarity with the *Bacchae*, especially in 251-264.

998. Scaliger's correction I have given in the text as being the least violent: by ματρὸς σᾶς is meant Semele, who is associated with Bacchus in his worship by Theocr. xxvi. 6, κάμον δυοκαίδεκα βώμους | τὼς τρεῖς τᾷ Σεμέλᾳ, τὼς δ' ἐννέα τῷ Διονύσῳ. Elms. does not seem to think this pertinent, and quotes from the *Palamedes* of Eur. (Frag. 589, Nauck), Διόνυσον ὃς ἂν Ἴδαν τέρπεται σὺν ματρὶ φίλᾳ; but Strabo, to whom we owe the Frag., expressly refers ματρὶ to Rhea. The last two syllables of ὄργια = one long, for an anapaest cannot stand in a dochmiac as answering to the iambus of the antispast. This synizesis is common in Aesch. Cf. καρδίαν = κάρζαν, Suppl. 68, and καρδίας = κάρζας, Theb. 277; διαδρομᾶν, *ib.* 343; διὰ = ζὰ, Pers. 565. Similar to this is αἰφνίδιος, trisyll. in Prom., and μυριόνταρχον, quadrisyll. in Pers.; Πύθιος in Ion 285, τιμᾷ σφε Πύθιος ἀστραπαί τε Πύθιαι, and λογίων, *ib.* 602, τῶν δ' αὖ λογίων τε χρωμένων τε τῇ πόλει. So Φρυγίοισιν is a trisyll. in El. 314, and in the next line Ἀσιάτιδες forms a spondee and an iambus; ἀβίωτος is a trisyll. in Hipp. 821 and 867.

1001. **τὰν ἀνίκατον,** *sc.* νίκαν, 'to win the fight that cannot be won,' the fight against a god; see 635; νίκαν νικᾶν is a familiar constr. and is easily varied by νίκαν κρατεῖν, a usage more suitable to poetry.

1002. The order is: ἄλυπος βίος ἔφυ ἔχειν ἀθάνατον γνώμαν

σώφρονα ἀποφασίστως εἰς τὰ θεῶν βρότειόν τε. 'The blessed life consists in (lit. *is*) having deeply seated (ineradicably rooted) in the mind a chastened judgment without excuses for the neglect of duty to God, and kept within man's bounds,' βρότειον, which form is better than βροτείαν, as being nearer the mss and matching ἀθάνατον. But ἔφυ is in a very unnatural position. I believe that the whole sentence should run thus—

> γνώμαν σώφρον' ἀθάνατον ἀπροφάσιστ'
> ἐς τὰ θεῶν
> βρότειόν τ' ἔχειν ἄλυπος βίος,

and that in the strophe ἢ σκόλοπος is an interpolation on the part of some one who remembered the lines, Iph. Taur. 1429, ἢ κατὰ στύφλου πέτρας | ῥίψωμεν ἢ σκόλοψι πήξωμεν δέμας; see note on v. 983. ἀπροφάσιστα = ἀπροφασίστως, as in Thuc. vii. 29, φονικὸς ὅμοια τοῖς μάλιστα; *ib.* i. 6, ὁμοιότροπα . . . ἐδιαιτᾶτο; Soph. El. 962, ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε. For the use of ἀθάνατος cf. μάχη δή, φαμὲν, ἀθάνατός ἐστιν ἡ τοιαύτη, Plat. Soph. 242 E, and ἄπλετος is used in the same sense, *ib.* 246 C. The poet had, I believe, in his mind his own verses, Hel. 1015, ὁ νοῦς | τῶν κατθανόντων ζῇ μὲν οὔ, γνώμην δ' ἔχει | ἀθάνατον, εἰς ἀθάνατον αἰθέρ' ἐμπεσών.

1005. **τὸ σοφόν**, *rationalism.* See above on v. 395. **φθόνῳ** = 'with offence' (to God).

1006. This verse corresponds very closely in metre to its strophic verse as I have given it. *I care not to pursue rationalism in such a manner as to offend the gods, but the other course, which mightily and manifestly leads life to a noble issue, namely, to pass one's life in piety and religion all day long, even until the night, and, casting aside all that transgresses justice, to honour the gods* (that will I pursue). εὐαγοῦντ' is the *accus.* before εὐσεβεῖν. χαίρω θηρεύουσα governs τὰ ἕτερα as well as τὸ σοφόν. The accusatives εὐαγοῦντ' and ἐκβαλόντα are masc., because the sentiment is general and applicable to all, a fact which was not yet felt when the poet wrote χαίρω θηρεύουσα (fem.) For ἄγοντ' ἐπὶ Wecklein compares fr. 671, ὁ δ' ἐς τὸ σῶφρον ἐπ' ἀρετήν τ' ἄγων βίος | ζηλωτὸς ἀνθρώποισιν.

1017. **δράκων** spoils the metre; it may have been inserted by a copyist who did not see that the god might be invoked to appear as a bull or a lion, or as *some* many-headed monster. The latter I believe to be the true explanation. The snake would naturally be selected by the interpolator as the many-headed animal whose shape the god was invoked to assume. The Chorus do not wish to dictate to the god under what precise form he may appear, the many-headed monster might be a snake, but might also be a brute.

1018. Hor. Car. ii. 19, 23, *Rhoetum retorsisti leonis Vnguibus horribilique mala*, and Hom. Hymn to Dion. v. 44, ὁ δ' ἄρα σφι

λέων γένετ' ἔνδοθι νηός. It has not been noticed that πυριφλέγων means 'blazing,' and cannot express merely 'fiery' in the sense of 'fierce.' The god is invoked to appear as 'a lion on fire,' a quite miraculous lion rendered more formidable by being encompassed with flames. In Nonnus xl. 60 (quoted by Dr. Sandys) Dion. transforms himself not only into various beasts, but into fire and water. Thus the invocation of the Chorus is quite natural. He is called on to appear either as a bull (his natural metamorphose), or as some many-headed monster, or as something even more outside nature, such as a lion enveloped in fire.

1020. **θήρ**. I have inserted this word. The error which led to its omission arose, no doubt, from the fact that the following word commences with the same letters. Bacchus is compared to a *θήρ*, in v. 436 and v. 922, and here the word is especially suitable, both as giving point to the following words, and because the preceding sentence invokes him to appear under some transformation. 'Defendi nequit *πεσόντα* nisi legatur *θηραγρέταν*,' says Elms. But there is no occasion for departing from the ms, for cf. for a like change of constr. *σοὶ δὲ συγγνώμη λέγειν* | *τάδ' ἐστὶ, μὴ πάσχουσαν ὡς ἐγὼ κακῶς*, Med. 815; *ὕπεστί μοι θράσος . . . κλύουσαν*, Soph. El. 480; *ἐννέπω σε . . . ὡς ὄντι* (where *ὄντα* would suit the metre), Soph. Oed. R. 350. In *πεσόντα* the accus. is justified by the fact that a compound expression is treated as a simple verb, *περίβαλε βρόχον* = *αἵρει*; so in Soph. El. 480 that *ὕπεστί μοι* = *ὑφέρπει με*. In Med. 815 the constr. is as if *σε* had preceded, and in Soph. Oed. R. as if *σοί* had preceded.

1021. **γελῶντι πρ.** may be a gloss on *γελῶν*, or some such word, most probably however *γελῶν*, for, as Prof. Davies suggested to me, Eur. perhaps here wishes to provide an antithetic word to a fanciful derivation of *ἀγέλαν* from *ἀ* and *γελᾶν*. It is unnecessary to remind any one who has ever glanced over the pages of the Et. Mag. that etymologies not less absurd than this were believed in. See Introd.

1027. **δράκοντος ὄφεος**, cf. note on v. 664. **ἐν γαίᾳ**, 'sowed in the soil the earth-engendered crop of the serpent-dragon.' The words *ἐν γαίᾳ* are not superfluous, as *ἔσπειρε* alone might mean *procreavit*.

1029. Undoubtedly corrupt; introduced by some copyist who was reminded of Med. 54, where this verse occurs, by v. 1034, below. The line in its present mutilated state, without the line which follows it in the *Medea*, is scarcely intelligible. The interpolation arose from the idea that *ἀλλ' ὅμως* (*στενάζω*), v. 1028, was abrupt, but cf. Soph. Trach. 1115, *μόλις μὲν* (*ἐξίσταμαι*), *καρδίας δ' ἐξίσταμαι* | *τὸ δρᾶν*; Ar. Ach. 956, *πάντως μὲν οἴσεις οὐδὲν ὑγιὲς, ἀλλ' ὅμως* (*sc. οἰστεόν*). The phrase is expressed fully in Phoen. 1446, *φίλος γὰρ ἐχθρὸς ἐγένετ' ἀλλ' ὅμως φίλος*.

1033. The messenger addresses the Chorus in the sing. So the Chorus often speaks of itself in the sing.; in this case the masc. is sometimes used though the Chorus be composed of women, *e.g.* Hipp. 1103, *λείπομαι ἔν τε τύχαις θνατῶν καὶ ἐν ἔργμασι λεύσσων.* A woman also uses the masc., if in speaking of herself she uses the plur., Hec. 515. The only other case in which a woman, speaking in reference to her own sex, uses the masc. is where she is speaking in the abstract, as in El. 775, *οὐδὲ γὰρ κακῶς πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται*; Trach. 151, *τότ' ἄν τις εἰσίδοιτο τὴν αὐτοῦ σκοπῶν πρᾶξιν*, where the reference is to young unmarried girls. Cf. 1009, 1010, above.

1035. **ξένα**, nom. fem., as the metre (dochmiac) shows.

1037. **ἄγεις**=*ducis*, 'do you deem Thebes so poor in men' (that when Pentheus is no more ye shall have no one to keep you in servitude)? Cf. *ἠγόμην ἀνὴρ . . . μέγιστος*, Soph. Oed. R. 775; so *ἄγειν ὡς παρ' οὐδέν*, Ant. 35, and commonly enough with adverbs, such as *δυσφόρως ἄγειν aegre ferre*, Oed. R. 783, and *πρόσθ' ἄγειν*, 'to prefer,' 225 above.

1038. **κράτος ἐμόν**, *authority over us*; cf. *κράτος χθονός*, *rule over the land*, Aesch. Suppl. 419. So *ἀστραπᾶν κράτη νέμων*, Soph. Oed. R. 201.

1043. **θεράπνας**, *αὐλῶνας, σταθμούς*, Hesych., and that, no doubt, is the meaning here, not the town Therapnae; for the messenger would not say *the Therapnae of Boeotia*, unless there was some danger of his being understood to speak of the Therapnae of Laconia or Thessaly. Such a confusion could not possibly arise here.

1044. **ἐξέβημεν.** 'De constructione verborum *ἐξ. 'Ασ. ῥ.* tacent interpretes. Sententiae convenientius esset *ἐπεράσαμεν*,' Elms. Cf. Iph. Taur. 98, *πότερα δωμάτων προσαμβάσεις | ἐκβησόμεσθα*; Her. Fur. 81, *ὡς οὔτε γαίας ὅρι' ἂν ἐκβαῖμεν λάθρα*; and for a similar constr. after other verbs of leaving cf. Soph. Ai. 82, *φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνῳ*, and Hdt. v. 103, *ἐπεὶ ἐξῆλθον τὴν Περσίδα χώρην.*

1045. Aesch. Eum. makes Parnassus, not Cithaeron, the scene of Pentheus' death; but the Schol. tells us that in the *Ξάντριαι* he laid the scene in Cithaeron.

1048. **ἵζομεν νάπος**, 'we sat us down in a grassy dell.' For the accus. cf. *σέλμα . . . ἡμένων*, Aesch. Ag. 183.

1049. The different prepositions after *ποδῶν* and *γλώσσης*, without difference of meaning, would be very harsh. I should prefer to regard *ἄπο* as separated by tmesis from *σώζοντες*. *ἀποσώζειν* is used in precisely that sense in the *Erechtheus* (Frag. 304, Nauck), *κἀποσώσαι' ἂν πατρὸς | γνώμας φρασάντος.* The two substantives would then be governed by *ἐκ*.

1052. **συσκιάζον**, *transitive*, 'casting shade.'

1055. 'Were wreathing afresh a worn-out thyrse till it was ivy-tressed.' For the prolepsis in ἐξανέστεφον κομήτην cf. Soph. El. 241, γονέων ἐκτίμους ἴσχουσα πτέρυγας . . . γόων, *to the dishonour of my father*; and *ib.* 18, κινεῖ σαφῆ, *rouses to clearness*; Aesch. Ag. 1218, εὔφημον . . . κοίμησον στόμα, *soothe into religious silence*; Pind. Ol. v. 4, τὰν σὰν πόλιν αὔξων λαοτρόφον, *raising it up to be the nurse of a great population.* So in English, *to strike dumb*, etc., and in Latin, *liquido quum plasmate guttur mobile collueris = anointed to flexibility*, Pers. i. 17. *Anima caluerunt mollia saxa = were warmed into softness*, Juv. i. 83.

1056. **ποικίλα**, *well wrought.* ποικίλα, πεποικιλμένα, κεκαλλωπισμένα, Hesych. **ἐκλιποῦσαι . . . ζυγὰ**, cf. Catull. *Attis*, 33—

veluti iuvenca vitans onus indomita iugi,

and Or. 45, πῶλος ὡς ἀπὸ ζυγοῦ.

1060. **νόθων**, 'I cannot reach with mine eyes these simular Maenads.' Cf. *King Lear*, 'Thou *simular* man of virtue.' This whole passage has been vitiated by a belief in the existence of Stephens' Italian mss. On this passage he quotes 'ex vett. codd.' two readings, μόθων and ὅσον. It is now fully established that he was in the habit of recommending his own conjectures by the authority of pretended mss (*vid.* Kirch. Praef.) Musgrave's ὅποι μόθων, Herm.'s ὅσσοις ὅσον, and Heath's ὅσσοις μόθον, may therefore be dismissed, as reposing on the authority of mss which never existed, and as having very little to recommend them beyond this supposed conformity to ancient *codices.* I defended my original restoration of ὄσσοιν νόθων on the following grounds:—(1) in correcting OCOINΟΘΩΝ to OCCOINNΟΘΩΝ, the error which I presuppose on the part of the copyist, viz. the omission of one of two similar letters in juxtaposition, CC and NN, is *a priori* the most natural of all errors, and this very mistake has been already made eight times in this play by this same copyist (*vid.* Adn. Crit.); (2) Nonn. Dionys. xlvi. 207 puts into the mouth of the same Pentheus the words μήδε δαμῆναι | Βασσαρίδων τεὸν υἷα ν ό θ α ι ς παλάμῃσιν ἐάσῃς, which leads me to believe that he had in his mind the somewhat strange use of νόθων in this passage in the sense of *simulated*, like πλασταῖσι βακχείαισι above; Pentheus will not for a moment allow the Bacchants the credit of sincerity; *my sight*, says he, *cannot reach the Maenad impostors.* Schol. on Ar. Nub. 332 quotes Callimachus as calling 'bastard music' νόθαι ἀοιδαί; (3) the omission of one of the two CC would be particularly likely to occur in the word OCCOIN, where the CC are both preceded and followed by a letter so very like them in form as O; (4) μόθων, *an obscene dance*, would never have been tolerated, but that it was supposed to have direct ms authority; (5) Schöne endeavours to defend Heath's μόθον by saying that it is applied

especially to the Maenad rout by Nonnus ; but this is not so ; the word *μόθος* means in Nonnus (α′) *tumult, quarrel*, etc., xliv. 155 ; *νυμφοκόμον μόθον* in xxxiv. 109 means the same as *νυμφοκόμος μάχη* in xlviii. 183, a *marriage-quarrel* ; (β′) a *host marshalled for battle*, and not a disorderly *thiasus* or *rout* ; and even in this sense it is not applied especially to the followers of Dion., *e.g.* in xxvii. 144 the term *μόθος* is applied to the *enemies* of Dion., and *στρατιά* to his followers ; (6) the addition of *ὄσσοιν* is almost absolutely necessary to render the meaning of *ἐξικνοῦμαι* clear, which without this word might mean *I cannot hit.* *ὄσσοις* not *ὄσσοιν* is the form found in Trag.; Porson had no objection to the form *ὄσσοιν*. However, I now prefer to give *ὄσσοις νόθων* as being very nearly as close to the ms, while *ὄσσοις*, not *ὄσσοιν*, is certainly the usual form. For *μαινάδων νόθων* cf. note on v. 664 ; also L. and S. on *νόθος* and *γέρων*, both which words, though usually substantives, are very frequently adjectives ; Nonnus has *γέρων* Κιθαιρών, Dion. xliv. 145. For the gen. after verbs of aiming cf. *τοῦδ' ἂν ἐξικοίμεθα*, El. 612 ; *τοῦδε τοξεύω*, Ion 1411 ; *θύρσους ἵεσαν . . . Πενθέως*, *infr.* 1099 ; *τόξῳ γὰρ οὐδεὶς πημάτων προσίξεται*, Aesch. Cho. 1022 ; *τῶν γὰρ μεγάλων ψυχῶν ἱείς*, Soph. Ai. 154. Nonnus also has *νόθον στέφος*, xlv. 69 ; and it seems to me no small confirmation of the soundness of *νόθων* here that Catullus, whom we have seen to be so familiar with the *Bacchae*, and who has imitated an immediately preceding verse 1056, calls Attis *notha mulier* in *Attis* 27, and in another poem, xxxiv. 15, applies the epithet *nothus* to the *borrowed* light of the moon.

The reading most generally adopted, *ὅποι μόθων*, is very objectionable, not only on account of the great doubtfulness whether *μόθων* is a word which could be used in Tragedy (Schol. on Ar. Eq. 697 defines it as *φορτικὸν ὀρχήσεως εἶδος*) without ludicrous associations (such as *jig* would carry to us or *cancan* to the French), but also because the order would almost necessarily have been *μόθων ὅποι*. Moreover *ὅπου* would have been a far more natural expression, and that leads us still farther away from the ms. The only passage comparable to this for harshness in the use of *ὅποι* is Soph. Oed. C. 383, and there Jebb has shown (as I think to demonstration) that we must read *ὅπου*. I am convinced that nothing but belief in Stephens' fictitious mss would have gained such a reading as *ὅποι μόθων* a place in any edition of a Greek play.

1061. *εἰς ἐλάτην* was probably a correction of the copyist, who was ignorant of the use of prodelision and of the metrical error of an anapaest after the first foot. For the prodel. cf. *ἢ 'τέρᾳ φράσω*, Ar. Ran. 64 (where some take the words as a parody on Eur.); *ἐντὸς ἢ 'ξωθεν δόμων*, Med. 132 ; and *ἢ 'κπειρᾷ λέγειν*, Soph. Oed. R. 360.

1062. For the repetition of **μαινάδων** so soon again, see note on v. 647.

1065. For the anaphora cf. Nonnus, xlvi. 153, εἰς πέδον, εἰς πέδον εἷλκε, a manifest imitation of this passage; and Pseudogreg. 660, οὐρανοδρόμῳ ξύλῳ | ἀνῆγον, ἦγον, ἦγον εἰς ἄκρον τέλος. *Vid.* Adn. Crit. on v. 1067.

1066. **τόρνος** (τόρνος. ἐργαλεῖον τεκτονικὸν, ᾧ τὰ στρογγύλα χρήματα περιγράφεται, Hesych.) is *an instrument used for describing a circle*, something like our *compasses*. The instrument had its end fastened in the centre of the piece of wood out of which the wheel was to be made (the wheel here contemplated is solid, without spokes), and with that end as centre and the rest of the instrument as radius, a circle was described. It is supposed (see L. and S.) that this was effected by means of a piece of string fastened to a spike in the centre of the piece of wood, with a piece of chalk or a pencil, or perhaps a sharp blade, at the end of it, to mark the circumference. The simile does not contemplate the rounding of a wheel in the lathe, but the description of its circumference by the method indicated above; a lathe would not be a suitable instrument for making a wheel, nor would the word γραφόμενος have been used by Eur., nor περιγράφεται by Hesych. Eur. (Cycl. 661) applies the term τόρνευε to the dragging round of the brand in the socket of the Cyclops' eye; and in a fragment from the *Theseus* (385 Nauck) he says, κύκλος τις ὡς τόρνοισιν ἐκμετρούμενος, where the last word shows decisively that the τόρνος was an instrument for describing the circumference of the wheel, not the lathe for making it. Suidas, among the meanings of τόρνος, gives τὸ τρῆμα καὶ τὸ ἐνιέμενον ἐς αὐτό, and Xen. Vect. i. 6 so uses it; but I fancy we should read in both places τόρμος. When Hdt., iv. 36, says κυκλοτερῆς ὡς ἀπὸ τόρνου, he is thinking of a plane surface accurately measured out by an instrument. Cf. also Plat. Phil. 51 C, ἀλλ' εὐθύ τι λέγω, φησὶν ὁ λόγος, καὶ περιφερὲς, καὶ ἀπὸ τούτων δὴ τά τε τοῖς τόρνοις γιγνόμενα ἐπίπεδά τε καὶ στερεὰ, καὶ τὰ τοῖς κανόσι καὶ γωνίαις, εἴ μου μανθάνεις. Ald. has περὶ φορὰν, which perhaps is not a printer's mistake; φορά· ἡ τῶν μηχανικῶν ὀργάνων λαβή, Hesych.—**ὥστε** = *as* with a verb, whether *ind.* or *conj.* (*e.g.* ὥστε τροχὸς ἕλκει, ἕλκῃ δρόμον, *as a wheel trails its course*), is very rare; I can remember no instance in Trag. except Soph. Trach. 115, ὥστε . . . τις . . . ἴδῃ (where the mss read ἴδοι, and Wunder corrects after Erfurdt; yet Wunder reads in Trach. 700, ὥστε πρίονος ἐκβρώματ' ἂν βλέψειας; perhaps the true reading there is ἂν = ἃ ἂν). I therefore reject ἕλκει (and ἕλκῃ) δρόμον. It is hard to choose between Reiske's ἑλικοδρόμον and Scaliger's ἑλκεδρόμον. Hesych. explains ἑλικόν· περιφερές, so that ἑλικοδρόμον *circular* would be a very suitable epithet of περιφοράν; but Edd. Herv. 1, 2, and Brubach. have ἕλκε, which makes for Scaliger's ἑλκεδρόμον, *rolling*, formed on the analogy of ἑλκεχίτων, ἑλκετρίβων. The authority of the *Christus Patiens* makes for Reiske or Scaliger

and against ἕλκει δρόμον. The archetype of P. may have had ἑλκεδρόμον. See note on v. 986.

I add here the view of the passage taken by my friend Mr. Robertson, formerly Scholar of Trinity College, Dublin, and now retired from the Bengal Civil Service. I believe that his theory, which he published in 1879 in *Hermathena*, vol. iii. p. 387, affords the real solution of the problem presented by the passage. But I thought it better not to suppress my own note, which sums up ancient testimony about the τόρνος.

'The word τόρνῳ has generally been translated *in a lathe*; sometimes it has been supposed to refer to an instrument like a pair of compasses.

'I believe that τόρνῳ in this place does mean *in a lathe*, though a very different one from the lathe which was before the minds of the commentators on the passage. The lathe probably was one such as I have seen at work in the North-West Provinces of India.

'A stout pole of some elastic wood is fixed into the wall, so as to

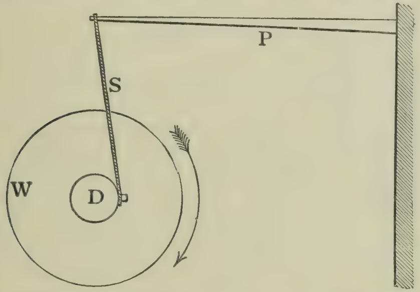


FIG. 1.—P, Pole. S, String. D, Drum. W, Wheel.

project at right angles, with its thinner end free. To this end is attached a string, which is brought down and fastened to a pin in the drum of the lathe. The workman then attaches the block of timber which is to be turned into a wheel; and he drags this round in the direction of the first arrow, until the string is coiled round the drum as many times as it will go. This of course bends down the pole, which is the process described by κυκλοῦτο.

'Fig. 2 represents the lathe with the pole bent down, and the string coiled round the drum of the lathe. When the workman releases his hold of the wheel, the recoil of the pole causes the wheel to revolve in the direction of the second arrow, and the

workman then applies the chisel. The process has to be repeated as often as the string becomes completely uncoiled from the drum.

'The slow and laboured dragging down of the tree, expressed by κατῆγεν, ἦγεν, ἦγεν, would accurately correspond with the slow preparation for the turning process, in a lathe such as is here depicted.

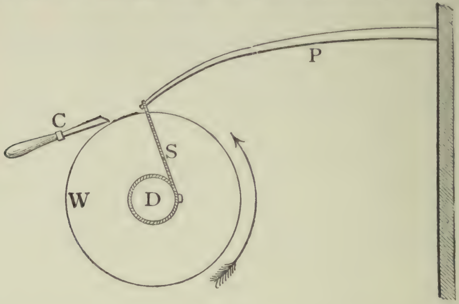


FIG. 2.—P, Pole. S, String. D, Drum. W, Wheel. C, Chisel.

'My suggestion is, that the simile in the text is taken from the slow bending of the pole in the process of coiling the string.

'The translation then would be, "and it was bent like a bow, or like *the process* whereby a round wheel has its revolving periphery turned in a lathe." It is to be observed that the present participle (*γραφόμενος*), not the perfect (*γεγραμμένος*), is used, so that a process of shaping, not a completed shape, must be referred to. This explanation is unaffected by the question between the three readings, *ἑλκεδρόμον*, *ἑλικοδρόμον*, and *ἕλκει δρόμον*. It is in itself probable that the form of lathe used in Greece in the time of Euripides should resemble rather the primitive instrument still surviving in Indian use than the perfect lathe of the English manufacturer. The construction is the same as if we adopt the interpretation which makes *τόρνος* an instrument resembling in its use a pair of compasses.

'This latter is the explanation given by Mr. Tyrrell. Mr. Paley's whole procedure in regard to this passage is very remarkable. In his first edition he accepts the simile of the lathe, apparently for no better reason than that nobody had ever thought it could mean anything else, and seems quite unconscious of any difficulty in the comparison of the slow bending of a tree to the accurate rounding of a wheel by means of a common lathe. As soon as Mr. Tyrrell points out the impossibility of the lathe metaphor, as understood by him, and

suggests the simile of an instrument like a pair of compasses, Mr. Paley transfers it to his own commentary, not only without any acknowledgment, but with something very like a sneer. "Mr. Tyrrell is mistaken in saying the ancient wheel (*i.e.* if he means chariot wheel) was solid." But why does Mr. Paley assume that Mr. Tyrrell or that Euripides meant a chariot wheel? And how would it help the simile of the compasses (or of the lathe either) that the wheel should *not* be solid? Surely, whether Euripides meant compasses or a lathe, he must have contemplated a solid wheel, for nobody ever heard of a wheelwright first building up his spoked wheel, and *then* tracing or turning its circumference. Mr. Paley must have been thinking of the well-known prescription for casting a cannon—"take a long round hole, and pour melted brass round it." As a matter of fact the ancient solid wheel, meaning a cart wheel, survives to this day: it may be seen not only in India, but in Italy and Spain.'

1068. There is no need for changing this to *ὣς*=*οὕτως*, it=*ὅτε*; and but for the corruption of *ἕλκει δρόμον* for *ἑλκεδρόμον* it would never have been changed. Matth. is, however, wrong in denying the use of *ὣς* = *οὕτως* in the Tragics; there is one in Aesch. Ag. 903, *εἰ πάντα δ' ὣς πράσσοιμ' ἂν εὐθαρσὴς ἐγώ*; also in Eur. El. 155, in a simile as here (but there the simile is much longer, *οἷα* which introduces it being five lines back); and in Iph. T. 603.

1073. **ὀρθὸν** is not, strictly speaking, appropriate to *αἰθέρ'*, but the idiom is a common one; cf. *ἑκὼν ἑκόντα, passim*; *ἴσος ὢν ἴσοις ἀνήρ*, Soph. Phil. 684; *ὀρθὸς ἐξ ὀρθῶν δίφρων*, Soph. El. 742; *φίλος φίλοισί τοῖς ἐκεῖ*, Aesch. Cho. 346.

1074. **νώτοις.** The figure of a horse, suggested in *ἀναχαιτίσειε*, is still preserved in *νώτοις*.

1076. **ὅσον . . . οὔπω**, 'all but visible,' 'just about to become visible.' The next verse bears all the appearance of having been patched up out of a note on 1076; a most natural expl. of 1076 would have been *τὸν ξένον οὐκέτι παρῆν εἰσορᾶν* which was easily hitched into a senarius.

1079. **Διόνυσος**, in appos. with *φωνή*.

1082. The tense of the ms must not be changed though aorists follow; the imperf. is right in a phrase like this: *ἅμ' ἠγόρευε καὶ ἐστήριξε, while he yet spake he set up a column of mystic light 'twixt earth and heaven.* Ald. has the aor., probably a correction of Musurus.

1084. **ὕλιμος νάπη**, 'the forest glade' fr. *ὕλη*, as *ἄλκιμος* fr. *ἀλκή*, *μάχιμος* fr. *μάχη*. The ms gives this form, which is also found in *Christus Patiens* 2260. But in addition to this we have *ὄρεος ὑλίμῳ νάπῃ* in the frag. of the *Melanippe* discovered in Egypt in 1879. So there is no reason why we should present here the

form εὔλειμος, which has no authority as an alternative form for εὐλείμων, except what may be drawn from the analogy of βαθύλειμος in Homer.

1087. **ὀρθαί.** Wecklein has the absurd reading *ὀρθὰ sc. τὰ ὦτα*, 'pricked up their ears,' which he defends by referring to Soph. El. 27 where ὀρθὸν οὖς ἵστησι is very properly said *of a horse.* In 1053 the bacchanals are represented sitting. This posture they retained until at the call of the god they 'started erect' (ἔστησαν being the 2nd aor.) For διήνεγκαν, 'rolled their eyes in every direction,' see on 746. Dr. Sandys remarks how 'oddly enough κόραι is immediately after used in another sense.'

1090. I retain, with Ald., the comma after ἥσσονες. ἔχουσαι I translate *holding their course, pushing on.* There is an exact parallel in the *Phaëthon* (Frag. 779, Nauck), ἵει δ' ἐφ' ἑπτὰ Πλειάδων ἔχων δρόμον. The ἔχων in λῃρεῖς ἔχων is not unlike this. The *Christus Patiens* has οἶμαι πελείας ὠκύτητ' οὐχ ἥσσονες | ποδῶν δράμωσι συντόνοις δρομήμασι, whence Schöne conjectures τρέχουσαι for ἔχουσαι here, but ἔχουσαι is much more vigorous, and δράμωσι answers to the ἦξαν of Eur., not to ἔχουσαι.

1097. **ἀντίπυργον**, 'that towered opposite.' For the meanings of ἀντὶ in composition see Jebb on Soph. Oed. C. 192. Acc. to him ἀντ. πέτρα could here mean (1) a rock *like* a tower, cf. ἀντίπαις; (2) a rock *serving as* a tower, that is, giving them a point of vantage, cf. ἀντίκεντρος; (3) a rock *over against* a tower, leaning against the wall; (4) *towering opposite*, like ἀντίπρῳρος, the meaning which seems best here.

1098. **ἠκοντίζετο**, passive, *sc.* Pentheus.

1100. For the accus. in apposition to the sentence, though the verb in that sentence governs a gen., cf. Her. Fur. 56, δυσπραξία | ἧς μήποθ' ὅστις καὶ μέσως εὔνους ἐμοὶ | τύχοι, φίλων ἔλεγχον ἀψευδέστατον; also Aesch. Ag. 217, ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρὸς . . . πολέμων ἀρωγὰν, καὶ προτέλεια ναῶν.

1101. Cf. Ag. 1347, ὕψος κρεῖσσον ἐκπηδήματος, *a height too great for out-leap.*

1102. **λελημμένος.** Ionic form for εἰλημμένος. It occurs in the Rhesus and the Ion of Eur., and the Agam. of Aesch., generally with a variant λελησμένος from λῃΐζω, which latter is the reading here, but the correction is certain.

1103. κεραυνόω is to *strike with thunder*, and **συγκεραυνοῦσαι** must mean simultaneously striking (as) with thunder, *i.e.* falling on the branches like a thunder-bolt, and tearing them off. They then used these branches as levers to tear up the roots of the tree. But the use of this word is so very strange that one is disposed to accept the conj. of Hartung and Pierson, δρυΐνοις συντριαινοῦσαι κλάδοις. For συντριαιν. cf. 348.

1104. **ἀσ. μοχλοῖς**, 'with levers, but not of iron.'

1107. **φέρε λάβεσθε**, see on 512; this change is most frequent with *φέρε, ἄγε, ἰδέ, εἰπέ.*

1114. **ἱερία**, 'as ministrant in the murder,' which is compared to a sacrifice to Dion. as in 1246.

1124. **ἔπειθε.** The nom. to *κατείχετο* is Ἀγαύη, to *ἔπειθεν* is *Πένθευς*: 'she was held fast by the power of the god, and Pentheus moved her not.' The subject of the succeeding clauses again becomes Ἀγαύη, so that *οὐδ' ἔπειθέ νιν* is parenthetical.

1131. **ἐπεῖχε**, *sc.* *αὐτῷ*, 'set upon him'; cf. Heracl. 846. For the constr. *ἦν . . . βοὴ ὁ μὲν στενάζων . . . αἱ δ' ἠλάλαζον* cf. Heracl. 40, Phoen. 1462, Frag. 135; Soph. Ant. 260; Aesch. Prom. 201.

1133. The ms and Ald. give *ἀνέφερε*; the last syll. of *ἠλάλαζον*, no doubt, caught the copyist's eye again, though he had written it before. In uncial mss without signs of punctuation such mistakes were sure to occur, especially if the scribe remitted his occupation for even a few minutes after he wrote one word and before he wrote another. Matth. justly remarks that Herm.'s arrangement of the passage quite overlooks the fact that the Bacchae are possessed by a frenzy, and do not imagine that they are killing a man but a lion. See Introd.

1134. **αὐταῖς ἀρβ.** 'with the shoe still clinging to it,' 'shoe and all,' cf. 946; 'every one of them with gory hands was tossing about the flesh of Pentheus like a ball.'

1135. It is perhaps not too harsh to understand Agaue here as the principal actress, and translate *all dabbled with blood.* *πᾶσα* may, however, as Herm. suggests, be taken = *ἑκάστη*, as in Soph. El. 972, *φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὁρᾶν.* The latter is the better interpr., as *χεῖρας* and *διεσφαίριζε* seem to point to a plurality of agents.

1147. 'She to whom Dionysus gives tears for victory.' So *Δίκη νικηφόρος* means *Justice which brings victory.* But perhaps it is easier to understand *ᾗ* as agreeing with *νίκη* taken out of *καλλίνικον*, and to render, *calling on Bacchus the gainer of that victory in which she wins nought but tears.*

1148. **ξυμφορᾷ**, gov. by *ἐκποδών*, the dative is really a dative of interest.

1157. **ἐπακτὸν Ἅιδαν**, 'the Bacchic wand, his self-sought doom': *πιστὸν Ἅιδαν* in the sense of *certain death* is certainly bad Greek. The only expression which I can recall at all like it is *σῶς αἰπὺς ὄλεθρος* in Homer, but that by no means defends the former. I conjecture *ἐπακτόν* in the sense of *brought on one's self.* Cf. Phoen. 343, *γάμων ἐπακτὸν ἄταν*, and Trach. 491, *κοὔ τοι νόσον γ' ἐπακτὸν ἐξαρούμεθα*, on both of which passages the Schol. explains *ἐπακτόν* by *αὐθαίρετον.* *Vid.* Adn. Crit. Perhaps the corrector had in mind the oft-recurring *σῶς αἰπὺς ὄλεθρος* of

Homer. When familiarity with Homer could mislead, it invariably did mislead ancient scholiasts, copyists, and grammarians, who knew Homer as few now know any poet.

I have only to add to this note that I have not since seen any reason to qualify my assertion that 'πιστὸν Ἅιδαν = *certain death* is certainly bad Greek.' It is possible, however, that the poet might have written (as Dr. Reid suggests) πιστὸν Ἅιδα, 'a sure warranty of death,' in this sense, that the *narthex* which should have been the warranty that Pentheus was initiated and one of the bacchic *thiasus* was in his case no such warranty, but the token of his treachery and consequent death. In that case πιστόν would be used as a subst. and Ἅιδα (gen.) would be used much in the same way as it is by Aesch. when he calls the garment in which Agam. was entangled and slain a δίκτυον Ἅιδου, Agam. 1086, and by Soph. when he calls the vault where Antigone was immured νυμφεῖον Ἅιδου κοῖλον, Ant. 1204, 'the cavern'd mansion of the bride of death' (Jebb). So here the *narthex* might be called the 'sure warranty of death,' because his doom was not sealed till he blasphemed against the god by assuming the livery which he despised. Cf. Ἅιδης πόντιος, 'a watery grave,' Aesch. Ag. 667, for a bold use of Ἅιδης in the unpersonified sense.

1161. It seems to me impossible that ἐξεπράξατε could have been corrupted into the much more difficult ἐξεπράξατο of the ms. This is an instance of the tertiary predicate, *glorious is the victory which she* (Agaue) *has gained for herself, and one which will end in mourning and tears*, like ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ above, v. 800. So Soph. Oed. R. 2, τίνας ποθ' ἕδρας τάσδε μοι θοάζετε = τίνες εἰσὶν αἱ ἕδραι αἵδε, ἅς μοι θοάζετε. The subject of the tert. pred. generally has the article as here; cf. Agam. 603, K. Οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῆ καλά . . . X. πῶς δῆτ' ἂν εἰπὼν κεδνὰ τἀληθῆ τύχοις; Her. *I could not give my false words a favourable colouring* . . . Chor. *Would to God thou couldest make thy true tale a favourable one.*

1165. *To clasp* (thy son's head) *in a hand that reeks with his blood.*

1167. **ἐν**, see note on 110.

1170. **ἕλικα.** ἕλικι· κλήματι ἀμπέλου, Hesych. But he evidently has in mind the passage of the Septuagint, Gen. xlix. δεσμεύων πρὸς ἀμπέλον τὸν πῶλον αὐτοῦ καὶ τῇ ἕλικι τὸν πῶλον τοῦ ὄνου αὐτοῦ. He has also ἕλικες· τῶν ἀμπέλων τὰ ὀμματώδη, and ἕλιξ, νέος, καλός, where the lemma should probably be ἧλιξ. He goes on (under ἕλιξ) καὶ ὁ αἰγίλωψ, *i.e.* the *avena sterilis.* ἕλιξ is probably any young twisted shoot, the context determining whether it be ivy as here (probably) and in Ar. Thesm. 1000, or vine as in Theophrastus and other places.

1173. **λίν**, an epic word for 'a lion.'

1175. **πόθεν**, 'where in the wilderness,' lit. 'from what part of the wilderness,' supply *ἔμαρψάς νιν.*

1176. **τί Κιθαιρών**. *What of Cithaeron?* lit. *why* (do you say) Κιθαιρών? So *τί* Κάδμου below; Ion 286, *τιμᾷ, τί τιμᾷ,* the splendid correction of Herm.; Alc. 807, *τί ζῶσιν, why "live"?* and *παρθένον, τί παρθένον;* Iph. Aul. 460.

1180. **μάκαιρ' Ἀγαύη**. Cf. Sen. Theb. 363-365—

> *Felix Agaue* facinus horrendum manu
> Qua fecerat gestavit, et spolium tulit
> Cruenta nati Maenas in partes dati.

1185. Musgrave's conj. *θάλλει* would remove the main difficulty, and it might have owed its corruption into *βάλλει* to the fact that Eur. elsewhere makes *θάλλει* intrans. I cannot believe that *βάλλει κατάκομον γένυν* could mean *is getting hair on his chin.* Perhaps the meaning is intentionally obscure, as Agave confuses together her son's head and the lion's, which she fancies she is carrying. *γένυν κατάκομον θάλλει* would then be taken together, and the *κόρυθα ἁπαλότριχα* would be the hair of the head compared to a helmet when contrasted with the growth on the cheeks and chin. Cf. *οὐ δένδρε' ἔθαλλεν χῶρος*, Pind. Ol. iii. 10. See Introd.

1193. **τί δ'** expresses certainty like Latin *quidni;* cf. *τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;* 654 above. The Chorus *of course* approve. Wecklein seems to be quite wrong in explaining 'Die Sprechende besinnt sich (*τί δ';*) erst bevor sie ihren Beifall gibt.' It is ludicrous to suppose that the Chorus being asked by the exultant Maenad 'Applaudest thou me?' should reply 'Applaud? h'm. Do I? well, yes.' They even resent the question, 'Applaud! Ay, verily.' This apparent insensibility to the requirements of poetry appears more than once in the commentary of Wecklein.

This use of *τί δέ;* must not be confounded with that of *τί* in *τί Κιθαιρών* 1176 above. The combination *τί δὲ* expresses surprise in Soph. Phil. 421, Oed. R. 941; so also *τί δὲ δή, τί δή* in Plat. Gorg. 469 A, Soph. 241 D.

1197. **περισσὰν περισσῶς**, 'this prey so strange,' 'in such strange fashion.'

1200. **νικηφόρον**, 'victorious,' see above on 3.

1206. A curious expression, for which cf. Phoen. 1351, *λευκοπήχεις κτύπους χεροῖν*, and Her. Fur. 450, *γραίας ὄσσων πηγάς*, and below 1221; in all of which cases the adjective is not put with the subst. to which it strictly belongs. See on Tro. 440.

1213. For the practice of nailing heads to the triglyphs of a castle cf. Pind. Isth. iii. 72, *κρανίοις ὄφρα ξένων ναὸν | Ποσειδάωνος ἐρέφοντα σχέθοι.* The whole passage, which gives a very unusual account of the physical proportions of Heracles, is interesting; I subjoin Myers' version: 'And verily once to the

house of Antaeus came a man to wrestle against him, of short stature but of unbending soul, that he might cause him to cease from roofing Poseidon's temple with the skulls of strangers—even the son of Alcmene.'

1216. I have here adopted Mr. Housman's punctuation. That of all the edd. omits the comma after *βάρος*, thus presenting a very poorly constructed sentence, *φέροντες βάρος Πενθέως . . . οὗ σῶμα . . . φέρω*. The meaning is 'Follow me, ye attendants, with your sad burden, come forth in front of the house of Pentheus, whose body I bear.' The whole action takes place in front of the house of Pentheus. The words are arranged thus rather than *ἕπεσθε Πενθέως* to avoid having *ἕπεσθε* in the same place in the two successive verses.

1224. Matth. rightly explains that as one might say *ἤκουσα θυγατέρων τολμήματα*, and *ἤκουσα περὶ θυγατέρων*, Eur. has here blended the two constructions; the practice is very common in Greek, especially when there is a kind of distinction, as here, between the daughters on the one hand and the Bacchae including the daughters on the other.

1229. **δρυμοῖς**. Observe that the penult is long, though the heteroclite plural *δρῦμά* in Homer is always short.

1232. There is no reason why we should change *αὐτῆς* of the ms to *αὐτήν*, as Herm. suggests, though the accus. is more usual, as *Πυλάδην . . . ἡδεῖαν ὄψιν*, Or. 726, and *Εὐρυσθέα, . . . ἄελπτον ὄψιν*, Her. 930. Of course we are not to understand by *αὐτῆς ὄψιν* *her face*, which would not suit the passage, but *the appearance which she presents*, for which cf. *ὄψιν ὀνείρων*, Iph. T. 151, and *στυγναὶ δ' ὄψεις χήρων μελάθρων*, Alc. 862.

1240. Herm. reads *ἀγκρεμασθῇ*, holding that *ἂν* is used only *in re dubia*, but cf. v. 510, *ὡς ἂν σκότιον εἰσορᾷ κνέφας*.

1244. **πένθος** is often objective, as when Ajax is called *φίλοις μέγα πένθος*, Soph. Ai. 615; so Hipp. 1340, *ἐκράνθη . . . πένθος θεόθεν καταληπτόν*. So here, *Oh what a deed of dole* (*on the part*) *of those who have committed this murder*.

1246. **καταβάλλειν** is a *vox propria* for the sacrifice of a victim: *καταβολή. θυσία. τελετή. καὶ ἡ περιοδικὴ νόσος*, Hesych. *καταβολή. καινούργησις. λέγεται δὲ καὶ θυσία, περίοδος, τελετή. καὶ ἡ περιοδικὴ λῆψις πυρετοῦ*, Suid. *καινούργησις* probably refers to *καταβολὴ κόσμου*, Ephes. i. 4. For the tert. pred. see n. on 1161. Cf. Or. 1603, *καὶ σφάγια πρὸ δορὸς καταβάλοις*; and v. 1114 *supr.*

1249. **ἄγαν**. Cadmus allows that punishment was deserved by Pentheus, but he thinks the retribution too great when he considers that Dion. was the son of his daughter Semele, and should therefore have visited more lightly sins however great. *ἀπώλεσε* denotes the infliction of injury or misery; the word, however, is often used when the degree in which it is inflicted is

comparatively small—something much less than is denoted by our word *ruin*; so that *ἄγαν ἀπώλεσε* is not a difficult expression. Those who think it is may understand after *ἄγαν* some word like *ὠμῶς* taken out of the idea of the sentence, as Aesch. Prom. 1051, quoted by Paley, *ὡς ὅδ' οὐ πεπλασμένος ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος*, where *λίαν* must be taken as if it were *λίαν ἀληθῶς*. See Introd.

1255. For the pleonasm in **ἐν . . . ἅμα** Elms. compares Ion 717, *νυκτιπόλοις ἅμα σὺν βάκχαις*.

The opt. **ὀριγνῷτ'** is used by a kind of attraction to the preceding opt., expressing a wish; cf. Soph. Phil. 324, *θυμὸν γένοιτο χειρὶ πληρῶσαί ποτε | ἵν' αἱ Μυκῆναι γνοῖεν*; *ib.* 528, *μόνον θεοὶ σώζοιεν ἔκ τε τῆσδε γῆς | ἡμᾶς, ὅποι τ' ἐνθένδε βουλοίμεσθα πλεῖν*; Trach. 955, *γένοιτ' . . . αὔρα ἥτις μ' ἀποικίσειεν*. Also in Eur. himself, Tro. 700, *ἐκθρέψειας ἂν . . . ἵνα . . . κατοικίσειαν*; Rhes. 466, *εἰ γὰρ ἐγὼ τόδ' ἦμαρ εἰσίδοιμ' . . . ὅτῳ . . . ἀποινάσαιό*; Hel. 436, *τίς ἂν πυλωρὸς ἐκ δόμων μόλοι ὅστις διαγγείλειε*.

1256. 'He must be counselled, father, both by thee and me, not to have joy in baneful sophistries.' Most edd., thinking that the words from *κἀμοὶ . . . ποῦ 'στιν* were added by the editor of the Aldine edition, read

σοὔστιν· τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμὴν.

To me it seems far more likely that the two verses beginning with words so similar as *σοὔστίν* and *ποῦ 'στίν* were fused into one. Those who read *σοὔστίν* here make it a crasis of *σοὶ ἐστιν*.

1258. **τίς ἂν καλέσειεν**, 'Oh that some one would call him.' *τίς ἂν* sometimes, as *πῶς ἂν* very often, expresses a simple wish.

1263. For the sentiment of these lines cf. a frag. from the *Antiope* (Frag. 204), *φρονῶ δ' ἃ πάσχω καὶ τόδ' οὐ σμικρὸν κακόν· | τὸ μὴ εἰδέναι γὰρ ἡδονὴν ἔχει τινα | νοσοῦντα, κέρδος δ' ἐν κακοῖς ἀγνωσία*. Just as *οὔ φημι* means *I say no*, so *οὐ δοκῶ, οὐ θέλω, οὐ χρή, οὐκ ἀξιῶ*, may be taken to mean *I seem not*, etc. The feeling in the writer's mind that this is so may be supposed to be powerful enough to draw the *οὐ* from before *δόξετε* to after it, without, however, transforming the *οὐ* into *μή*, as grammar would demand, if it were really taken before *δυστυχεῖν*.

1268. **διιπετέστερος.** 'Alludit ad caliginem Homericam Il. E. 127. Vid. Simplic. in Epictet. 10,' ms Cotton. This and a worthless conjecture, *δίχα ῥυθμῶν* for *δι' ἀριθμῶν*, v. 209 above (worthless as a conjecture, but valuable as a sign that the text was early suspected), and a parallel from Horace to v. 281, are the only notes on the Bacchae, preserved from the ms Cotton. It appears to have been a mere collection of conjectures, not a ms properly so called, and is now lost. See Elms. Praef. ad Med. p. 9. The note, however, on this verse is good; Agave's vision was

before *obscured*, so that she mistook her son for a lion, just as Diomedes' eyes were obscured before Athene removed the mist. The lines are, ἀχλὺν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἕλον ἣ πρὶν ἐπῆεν, | ὄφρ' εὖ γιγνώσκῃς ἠμὲν θεὸν ἠδὲ καὶ ἄνδρα. This explanation admirably fits v. foll. See Introd.

1275. **ὡς λέγουσι** qualifies σπαρτῷ not ἔδωκας.

1281. **φέρομαι,** 'hold'; φέρομαι = *gero*, φέρω = *fero*; φέρομαι is gen. nearly 'to wear,' as in ἀμφὶ δ' αὐχέσι | τεύχη φέρονται, Cycl. 88.

1284. **προσεικέναι.** Cf. Frag. 167, παῖδας εἰκέναι.

1285. **ἡ τάλαινα** suggests that Agave is about to mourn over Pentheus. Cadmus reminds her that he has already discharged that duty to the dead. Lamentation was a *duty* with the Greeks, and to deny it was an act of disrespect. So Electra says γονέων ἐκτίμους ἴσχουσα πτέρυγας . . . γόων, Soph. El. 241. Cf. also Thuc. ii. τὰς ὀλοφύρσεις ἐξέκαμνον. **σέ** is emphatic, not enclitic; if it were enclitic it would be closely connected with the preceding word, and the pause would be violated.

1287. ἦλθ' ἐς χέρας would be a violation of the pause, for the prep. forms one word with its case. P. has a similar error at v. 278 above. I therefore read πῶς ἔμ' ἦλθεν ἐς χέρας. For ἐλθεῖν ἐμέ cf. Phil. 141, σὲ δ', ὦ τέκνον, τόδ' ἐλήλυθεν. Indeed, the use of a direct object after verbs of approaching was such a characteristic of Eur. that it drew on it the ridicule of Aristoph., who parodies Eur. in the words τί χρέος ἔβα με, Nub. 30. The idea is here more specifically expressed by the addition of ἐς χέρας, as in Hel. 373, ὄνυξι γένυν ἔδευσε . . . φονίαισι πλαγαῖς, and Heracl. 63, βούλει πόνον μοι τῇδε προσθεῖναι χερί; so Hel. 341, πότερα δέρκεται φάος τέθριππά τ' εἰς ἁλίου. The combination δοὺς ἐς χεῖρα is found in v. 25 above, and λαβεῖν ἐς χεῖρας in a line quoted on 1330.

1288. **ἐν οὐ καιρῷ** = ἀκαίρως, 'Ah, cruel Reality, too late art thou here!' See on οὐ πάλης = ἀγυμνασίας above, 455.

1289. For the expression cf. Plat. Ion 536 B, ὀρχεῖται σοῦ ἡ ψυχή: for the constr. cf. Eur. El. 207, ψυχὰν τακομένα δωμάτων πατρῴων φυγάς, where Paley proposes φυγαῖς, so as to get a long syllable; but the constr. is no doubt the same as here, φυγάς being accus. plur. (not nom. sing.), and therefore long. Cf. Or. 860, τὸ μέλλον ἐξετηκόμην γόοις; the very similar passage in Aesch. χλωρῷ δείματι θυμὸν | πάλλοντ' ὄψιν ἀήθη, Suppl. 560; Ἰλίου φθορὰς . . . ψήφους ἔθεντο = ἐψηφίσαντο, Agam. 788; and also the passages quoted on v. 345 above.

1292. **διέλαχον** = διεσπάσαντο, 339.

1295. **κατήραμεν.** The verb καταίρειν is always intrans., and usually of birds *swooping down*, of bees *settling*, and of ships *putting into port*.

1301. **ἄρθροις**, *sockets*, as in Hdt. iii. 129. καὶ συναρμόττουσιν

οἱ προσήκοντες τὸν νεκρὸν εἴ πη σωθείη τῷ ταφῷ, Philostr. Imag. i. 18. Supply φέρεις; here, as often, the question is so put as to admit of an answer conveyed in a single verse. Hence often in Greek Tragedy the question displays greater knowledge than could have been possessed by the questioner.

1306. **ἄτεκνος ἀρσένων παίδων**, cf. ἄπεπλος φαρέων λευκῶν, Phoen. 324. In Phoen. 7 Eur. makes Cadmus the father of Polydorus by Harmonia daughter of Aphrodite (Wecklein).

1308. **ἔρνος . . . κατθανόντα**, constr. κατὰ σύνεσιν like τιμηθεὶς τέκνον, Tro. 740. The constr. in this case is so invariably κατὰ σύνεσιν, that it is not too much to say that κατθανόν would be *wrong* here.

1309. ᾧ of the ms is defended by Ion 1467, ἀελίου δ' ἀναβλέπει λαμπάσι. ἀνέβλεπεν, also of the ms, Herm. defends by several passages from Soph., where a vowel is short before βλ. But in all these cases the syll. before βλ. is short in thesis, not in arsis, as it would be here. παιδὸς δὲ βλέφαρα would be a metrical commencement of a senarius, but not παιδὸς τάδε βλέφαρ'.—**συνεῖχες**, *held together*, *kept from falling to pieces*, cf. 391 above, and Supp. 212, τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ' ἔστι. συνεῖχες may be rendered 'wert the keystone of'; so Ar. Pol. ii. 9, 21 (1270 B) speaks of the Ephoralty as the 'keystone' of the Spartan constitution, συνέχει μὲν οὖν τὴν πολιτείαν τὸ ἀρχεῖον τοῦτο.

1312. For the substitution of synonymous adj. where the one might have been repeated, cf. Eur. Supp. 489; Soph. Phil. 530, Ant. 897; Aesch. Theb. 963.

1313. The subj. of **ἐλάμβ.** is πᾶς τις taken out of οὐδείς. δίκην λαμβάνειν is properly *to obtain satisfaction*, and δίκην δοῦναι *to suffer punishment*; but the poets are more lax in their usage. See below, v. 1328, ἔχει δίκην, *has met his deserts*, and Hdt. i. 115, ἐς ὃ ἔλαβε τὴν δίκην.

1318. 'Still shalt thou be accounted among the ties that are dearest to me'; ἀριθμήσει is the future middle and with passive sense.

1330. Here, as the context plainly shows, a considerable number of verses is lost; probably, as Brunck suggests, a whole leaf of the archetype containing about 50 verses, the whole of Agave's speech, and a considerable part of that of Dionysus. The ms of the *Bacchae* used by Apsines, a Greek rhetorician who taught at Athens about A.D. 235, must have contained these lines. The words of Apsines as quoted by Musgr. are ἀμέλει παρὰ τῷ Εὐριπίδῃ τοῦ Πενθέως ἡ μήτηρ Ἀγαύη ἀπαλλαγεῖσα τῆς μανίας καὶ γνωρίσασα τὸν παῖδα διεσπασμένον κατηγορεῖ μὲν ἑαυτῆς, ἔλεον δὲ κινεῖ. And again, τοῦτον τὸν τρόπον κεκίνηκεν Εὐριπίδης οἶκτον ἐπὶ τῷ Πενθεῖ κινῆσαι βουλόμενος, ἕκαστον γὰρ αὐτοῦ τῶν μελῶν ἡ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα, καθ' ἕκαστον αὐτῶν οἰκτίζεται. The speech was

doubtless read entire by the author of the *Christus Patiens* as well, and by Nonnus, Philostratus, and Seneca, who in his *Hippolytus* (vv. 1242 *seqq.*) imitates it (see Introd.) But it is mere waste of time to endeavour to excavate from these sources anything like a fair representation of the words of Eur. Kirch., however, following these clues, has made some attempt of this kind in Schneid. Philol. vol. viii. pp. 79-93. He has, according to Dissen, recovered 34 verses out of the cento just mentioned, 'nonnullos satis, alios parum probabiliter.' But the most audacious of all such attempts is that made by G. Burges, who published anon. in the *Gentleman's Magazine* for Dec. 1832 some 120 lines, which he professed to have extracted from a recently discovered palimpsest, filling up this lacuna. It contains, besides a wrong gender (*καπετός*, masc.), several grammatical solecisms, and many lines like this: *κᾆθ', οἷ' ἂν ἦν ἑλεῖν' ἰδεῖν τῷ θεῷ γ', ἔχει, and now he suffers what the god might pity.* And of this he says, 'Although nearly thirty years have now elapsed since I first discovered this scene lying hid in the *cento* of the *Christus Patiens*, I have been more and more convinced that, with the exception of a few expressions, it contains the very ideas of the dramatist conveyed in the language of the original author.' There is one line, *εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος*, quoted by the Schol. on Ar. Plut. 901 as from the *Bacchae* of Eur. which, we may safely conclude, occurred in the lost address. This was first observed by the admirable scholar Tyrwhitt. The words *γαυριᾶν* and *λελάβημαι* quoted by grammarians from the *Bacchae* would also probably find a place among the words here lost, perhaps also *ἀκανθιώδη ῥάχιν*, quoted as from the *Bacchae* by Et. Mag. I give the verses which might possibly have come in here with the places where they are found, as given in Dr. Sandys' ed.

1330 *b*. This verse was first restored by Matth. from a Schol. on Dionysius Periegetes telling of the transformation of Cadmus and Harmonia, where this verse is quoted with the two following, and as from the *Bacchae* of Eur. The words of the Schol. are:— *Ἰστέον δὲ ὅτι Κάδμος καὶ Ἁρμονία ἡ γαμετὴ μεταμορφώθησαν εἰς θηρία ἐπειδὴ τοῦ Ἄρεος ὄφιν ἐφόνευσεν ὁ Κάδμος, ὃς τοὺς ἑταίρους αὐτοῦ ἀνεῖλεν, Ἔριφον καὶ Δηϊλεόντα, ὡς καὶ Εὐριπίδης ἐν Βάκχαις φησὶ περὶ Κάδμου, Δράκων γενήσει, κ.τ.λ.* 'Cadmus and Harmonia,' says Apollodorus, quoted by Musgrave on this passage, 'went from Thebes to the Encheleis; the Encheleis were engaged in war with the Illyrians, and there was an oracle that the former should be victorious if Cadmus and Harmonia should lead them. Accordingly the Encheleis made them their leaders, and were victorious, and Cadmus thus became king of the Illyrians and had a son Illyrius. And afterwards, having been along with Harmonia transformed into a snake, they were both transported by Zeus to

Elysium.' There appears to be some discrepancy in the mythic narrative as to the exact time at which Cadmus was transformed; the Schol. on Dion. Perieg. quoted above need not be taken as referring to any specific time; but Eur. in a play, probably Satyric, of which two lines are preserved (*οἴμοι, δράκων μου γίγνεται τό γ' ἥμισύ, τέκνον, περιπλάκηθι τῷ λοιπῷ πατρί*), appears to represent the transformation as taking place immediately after the death of Pentheus; and Philostratus, Imagin. i. 18, in his account of the picture of *Pentheus*, where he describes the mourning over the body, says, 'Harmonia and Cadmus are there, their transformation into serpents already half completed' (*φολὶς ἤδη αὐτοὺς ἔχει*). On the other hand, Apollodorus in the passage just quoted, and Nonnus (who says nothing about the Encheleis, but appears to follow a different account, saying it is destined for Cadmus, *πετρήεσσαν ἔχειν ὀφιώδεα μορφήν*), place the transformation after Cadmus had become king of Illyria; and Et. Mag. quoted on v. 1333 below implies that the transformation did not take place before he had left Thebes. Again, a Schol. on Pind. Pyth. iii. gives a different account from all the rest, *καὶ ἀπελθὼν ἐπὶ δρακόντων ἅρματος κατῴκησεν ἐν Ἠλυσίῳ πεδίῳ.*

Now there is also a tradition mentioned by Hdt. ix. 42, and plainly stated below, v. 1358, that the victorious Encheleis and the conquered Illyrians (*μιγάδα β. στρατόν*, v. 1355), under the guidance of Cadmus and Harm., undertook an expedition which culminated in the sacking of the oracle of Apollo at Delphi. (In this expedition Cadmus and H. led the army under their transformed shape, as is distinctly stated v. 1357, and this perhaps is the reason why *ἡγούμενος* is followed in v. 1359 by the dat. not the gen.; in the Tragics *ἡγ.* with the dat. means to *guide*, with the gen. to *lead as a general*; he is said to *guide*, not to *lead*, because owing to his transformation he could do no more than show the way to the barbarians.) It seems to me that it is this latter expedition which is referred to all along, and that Eur. had not in his mind at all the expedition of the Encheleis under Cadmus against the Illyrians, mentioned by Apollodorus. The transformation takes place before Cadmus leaves Thebes, as in the Satyric play above referred to; the *χρησμός* in v. 1333 is the same as the *θέσφατον* in v. 1354; and *βαρβάρων ἡγούμενος*, v. 1334, means leader of the barbarian host, called *μιγάδα στρατόν* in v. 1355, which sacked the temple of Apollo, and which in v. 1359 he is more accurately said to *guide*, not to *lead*. It is plain that *βάρβαροι* (understood) is the subject of *διαρπάσωσι*, and it seems to me equally plain from Hdt. ix. 42 that *βάρβαροι* means the Enchelian and Illyrian host who sacked Delphi, and that neither Eur. nor Nonnus thought at all about the expedition of the Encheleis against the Illyrians, mentioned by Apollodorus. If we could

suppose, contrary to the order in which the facts of the narrative here occur, and in spite of Eur.'s own testimony in the Frag. above quoted, that he did not place the transformation until after Cadmus arrived in Illyria, and just before the Illyrian expedition against Delphi, then *βαρβάρων ἡγ.* in v. 1334 would be simply *being king of the Illyrians*, and *χρησμός* would be a different oracle from *θέσφατον*.

1331. **ἐκθηριωθεῖσ'**, 'turned into a serpent.' Cf. *ἐκδρακοντωθείς*, Aesch. Cho. 540.

1332. For the attraction cf. Or. 1184, *οἶδ', ἣν ἔθρεψεν Ἑρμιόνην μήτηρ ἐμή*, and *ib.* 1629, *Ἑλένην μὲν ἣν σὺ διολέσαι πρόθυμος ὢν ἥμαρτες.*

1333. **ὄχον δὲ μόσχων.** These words puzzled the editors, who resorted to many conjectures and emendations, until Musgrave showed the soundness of the text by quoting the following note from Et. Mag.:—*Βουθοή· πόλις Ἰλλυρίας, εἴρηται ὅτι Κάδμος ἐπὶ βοῶν ζεύγους ἐκ Θηβῶν ταχέως εἰς Ἰλλυρίκους παραγενόμενος ἔκτισε πόλιν.*

1334. See note on v. 1330 *b*.

1337. See note on v. 1330 *b*.

1339. Cf. for the constr. Alc. 362.

1343. **εὐδαιμονεῖτ' ἄν**, Musgr. for *εὐδαιμονοῖτ' ἄν*. The imperf. ind. means *you would now be happy, i.e.* you would not have had the death of Pentheus to deplore; the opt. would mean *you may yet be happy, i.e.* you may yet not have the death of Pentheus to deplore; which is absurd.

1345. **ᾔδετε** for *ᾔδειτε*. Cf. Frag. 625 *b* (Nauck), *πάρεσμεν, ἀλλ' οὐκ ᾖσθ' ἂν οὐ παρόντα με.*

1350. This is an instance of the *Schema Pindaricum.* Pindar uses a sing. verb as copula between a plur. subj. and pred., as *μελιγάρυες ὕμνοι ὑστέρων ἀρχαὶ λόγων τέλλεται*, Ol. x. 4; so *καὶ γὰρ πάχναι καὶ χάλαζαι καὶ ἐρυσῖβαι γίγνεται*, Plat. Sympos. 188 B. The most remarkable instances of this figure in Tragedy are Eur. Ion 1146, Hel. 1358, Phoen. 349, Med. 441, Aesch. Pers. 49, Eum. 31, Soph. Trach. 520, Ar. Ach. 862, 1091. Buttmann's rule is that in this usage the verb should always precede; but the instances from Plato and Pindar himself above quoted make against the rule.

1353. Paley's difficulties vanish before the explanation on v. 1330 *b*. Cadmus is expressly enumerating all his woes, so there is nothing remarkable in his travelling over the same range of subjects as Dion. above. 'Not only,' says he, 'shall I have to travel to a foreign land in my old age, but the oracle remains behind (*i.e.* but worse remains behind, for I still have the oracle) that I shall have to lead a foreign host consisting both of the Encheleis and the Illyrians subdued by them (*μιγάδα*) against Greece; and I

am destined to involve my wife too (whom Zeus gave me), the daughter of Ares, in the impious deed which I am fated to accomplish, in leading this foreign crew against the temple of Apollo. Nor shall I have a natural death like other mortals, but I shall be translated.' He turns into a ground of complaint even his translation, purposely looking on the bright side of a natural death, the quiet which attends it. For ἔτι δέ μοι τὸ θέσφατον . . . ἀγαγεῖν Schöne compares δέδοκται τοὔργον . . . ἀφορμᾶσθαι, Med. 1236. See Introd. for a brief review of the character of Cadmus.

1360. **καταιβάτην** may be active, in which sense it is applied to Hermes, who *conducts souls down* to the nether world; but more probably it is neuter, *down-rushing*; cf. *Kubla Khan*—

> Where Alph the sacred river ran,
> Thro' caverns measureless to man,
> *Down to a sunless sea.*

1363. I retain ὄρνις of the ms and Ald., and punctuate and explain with Herm. There is no allusion to *age* but only to *colour* in πολιόχρως. πολιός, which might rather be expected to contain a reference to old age, is applied by Eur. to the atmosphere, to iron, to the sea, and to the colour of a swan (Her. Fur. 110); κηφῆνα means *helpless*, and agrees with με. It is used, Tro. 191, among many other images of helplessness. Phot. explains κηφήν, ἀργός. ἀπρόκοπος. μετέωρος. The word properly signifies a *drone*. For ὄρνις κύκνος see note on v. 664 above, and for the *hyperbaton* see note on v. 860. The *pietas* of swans is alluded to in Eur. El. 151 *seqq.*, and that of storks in Soph. El. 1058 *seqq.*, and Ar. Av. 1355. So Cic. de Fin. ii. 33, *Videmus in quodam uolucrium genere nonnulla indicia pietatis.*

1367. **πατρῷα** has its penult short four or five times in Eur.

1371. A verse has dropped out here, as the antistrophe shows.

1380. **τόδε**, *i.e.* τὸ χαίρειν. Cf. Hec. 426, 427—

> ΠΟΛ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασσάνδρα τέ μοι.
> ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

1384. I have adopted Schöne's correction; ἐμέ emphatic is required when in such strong antithesis to ἐγώ in v. following; ὁρᾷ might be taken as the indic. on the same principle as ἀνάκειται, 'when there will be no Cithaeron looking down on me as there is here, and where is set up no thyrse-memorial of my undoing.' But ὁρᾷ would more naturally be the subjunctive. The most natural constr. would be ἔμ' ἴδοι, the opt. being attracted into the mood of ἔλθοιμι (see on 1255); but ἔμ' ὁρᾷ would more easily have fallen out before μιαρός.

1386. **θύρσου μνῆμα** is like νεβρίδων ἐνδυτά above; it is a *memorial* (or remembrancer) of former suffering, *consisting of* (constituted by) *the thyrsus*. For this gen. see note on v. 746 above.

1387. **μέλοιεν.** *Sc.* Κιθαιρὼν καὶ θύρσος.

THE BACCHAE

I. (vv. 64—169)

From Asia, leaving Tmolus, fleet
I hasten rendering service sweet
To Bromius,—task for willing feet.

Hence from the road ! Hence to your Halls.
To silence let all lips be thralls.
I chaunt the ritual, as my duty calls.

Blessèd and happy is his lot
Who knowing what to Heaven belongs
Keepeth his soul without a spot,
And walketh with the godly throngs,
Holding upon the mountains high
His pure and mystic revelry ;
Whoso in due esteem doth hold
What rites the Mighty Mother found,
And loveth Dionysus bold,
Waving his wand and ivy-crownèd.
Ho ! Bacchae ! from the Phrygian hills restore
To Hellas' spacious streets the Noisy One.
Ho ! Bacchae ! Bromius to us bring once more,
Himself a god and of a god the son.

Whom erst his mother in her throes,
When burst the wingèd levin-brand,

Cast from her womb and 'mid her woes
Gave up the ghost at Zeus's hand :
But *him* did Cronidês secrete
In a birth-chamber strange and meet.
For He the babe in His own thigh
Concealed, and with a clasp of gold
Shut safely in, that none might spy,
Not Hera's self; but did unfold
Whenas the Fates the hornèd god had framed
And wreathed his head with the entangled snakes,
Whence comes unto this day the custom famed :
Each Maenad in her curls doth twine the spoil she takes.

O Thebes, thou Nurse of Semele,
Thy head with ivy garlands deck ;
The verdant flowering briony
Let fall in wreaths about your neck ;
Bear in the revel boughs of oak and pine
And clothe yourself in dappled fawn-skins fair ;
The flocks of white wool in your tresses twine
And reverently the saucy narthêx bear.
Straightway the countryside will join your round :
Bromius doth lead the rout from hill to hill ;
Spinning forgot, there women-folk are found
By Dionysus thralled, led captive at his will.

In the Curêtes' holy home,
The fold where Zeus a babe was brought,
For me the priests of triple-plume
Did find this orb of hide stretched taut.
Linking thereto the sweetly-sounding voice
Of the loud Phrygian flutes, and Bacchic mirth,
In mother Rhea's hands they placed it, noise
Of Bacchic gladness echoing through the earth.
Soon did the frenzied Satyr companies
From mother Rhea win the lovely toy

Which, dancing at the third year revelries
That Dionysus loves, they now employ.

O full of pleasure then am I,
With racing Bacchic companies,
When sped adown the mountains high
Flung on the sward I take my ease,
Clad in the holy fawn-skin coat
And eating of the fresh-slain goat.
We hie amain to Asian hills,
Our leader Bromius, Evoë Ho!
The land with milk and wine in rills
And honeyed sweets of bees doth flow.
It smokes as Syrian frankincense
When with a lighted torch of pine
Blazing from out a wand immense
You hurry on, brave Leader mine!
Chiding the laggards, Evoë Ho!
With merry shouting on you fleet;
Upon the breeze your fair locks flow,
And while you run, 'mid music sweet
You cheer them thus 'Ho! Bacchae! Ho!'
Delight of golden Tmolus come,
Praise Bromius as ye tripping go
To the loud timbrel and the drum,
Joyous, extol the god of joy
With Phrygian voices, Phrygian notes,
As the sweet sacred roundelay
From holy lotus reed-pipes floats
Cheering the girl-band as it hillward roves;
For while the dam the peaceful meadows loves,
Blithe frisks her filly; the Bacchante so
Swiftly her lithe limbs plies and bounding on doth go.

II. (vv. 370—431)

O Righteousness in Heaven

Revered, on golden wing
Hovering above us, hearken
To our intolerant king.
Hear'st Thou his impious insults
'Gainst Semele's Boisterous Son
Who 'mid the rose-crowned banquet
Divine is chiefest one ;
Whose holy function 'tis
To join in revelries
Bright mirth and laughter as the sweet flutes play,
And all the grief of carking care to allay
When the grape's sparkling joy doth circle free
As at the sacred feast we join in jollity,
While the great bowl set 'mid the ivy-crowned
Feasters with wassail glad, in sleep doth lap them round.

For lips that know no bridle
And wild foolhardiness
Woe is the fated ending :
Prudence and quietness
Themselves remain unshaken
And households firmly stay,
For though the gods in heaven have placed
Their dwelling far away,
Yet, still within their ken
Are all the acts of men.
Great wit is witless. To be more than man
Is but to shorten this life's too short span ;
He who spurns lowlihood, great things pursuing,
Loseth the present, to his own undoing.
Sane of mind full sure am I
These are they whose counsels die.

O might I win to Aphrodite's strand
Where Loves that soothe the heart of man abide,
To sea-girt Cyprus or the rainless land
Of the barbarian tide

That blesses through its hundred mouths the plain,
Or to Pieria the Nine's delight,
Of all fair haunts a haunt most fair to gain,
Olympus' sacred height!
Ah! thither guide me, Bromius, Leader mine,
Lord of the revel and choir-chief divine,
There sport the Graces, there is soft Desire,
To hold our revels there 'tis meet that we aspire.

Our brave Divinity, of Zeus the son,
Doth banquets love and in the revel joys;
He cherisheth fair Peace, Wealth-giving One,
Breeder of gallant boys.
He to the rich and poor an equal share
Of wine's delight, that knows no grief, doth give,
But hateth whoso makes it not his care
Through day and lovely night in joy to live,
To keep his heart and mind both wisely free
From over-crafty men and their strange subtlety.
Whatever plainer folk approve and use,
That of a truth would I adopt and choose.

III. (vv. 519—575)

Prithee incline Thine ear to us,
O Daughter of Acheloüs,
August One, Dirce, Maiden fair,
Who in the days of yore
The infant son of Zeus didst care
Beneath Thy fountains, when the Sire
Snatched him from out the eternal fire
And spake with awful roar,
'Child of the Double-Door,
Into a womb that is not woman's go,
Thee, Bacchus, bid I Thebes by a new name to know.'
Ah, blessèd Dirce, why reject me now,

Spurning my choirs with garland-wreathèd brow?
I swear by this vine's clustering joy, some day
The love of Bromius shall thy bosom sway.

The Earth-born Brute his temper shows,
The Dragon's blood within him flows,
Pentheus, whom erst that child of Earth
Echion called his son:
A savage monster—not a human birth,
A slaughterous giant, in rebellion set
Against all Heaven, who in his close-meshed net
Shall me ensnare anon,
Bromius' belovèd one;
My fellow-reveller he within detains
In gloomy donjon hid and bound in chains.
O Dionysus, of Zeus' self the seed,
Thy prophets in distress dost Thou not heed?
Down from Olympus come with golden rod
Upraised, and check the tyrant's pride, O God!

On Nysa, where the wild beasts breed,
Dost Thou Thy revelling raving band,
Or on the heights Corycian, lead,
O Bacchus of the waving wand?
Or is it haply over grassy leas
On old Olympus 'neath the shady trees
Where Orpheus playing in the days gone by
Did gather those thick boles into close company
And all the woodland beasts by his sweet minstrelsy?
O Blest Pieria, Bacchus holds Thee dear;
Within a little shall He draw anear,
With dancing and with mirth shall He advance
Leading the wild maids in the whirling dance,
When o'er swift-flowing Axius He shall stride,
Or Lydias scattering riches far and wide,
Or that famed river, Father of the rest,
With whose fair waters all that steed-loved land is blessed.

IV. (vv. 862—911)

When in the dances all night long
Shall I my white step bear,
Flinging my neck with lissom poise
To the cool dewy air ?
As in the lovely verdant mead
The fawn sports, when the net
At one despairing leap is cleared,
The while the huntsmen whet
With shouts, upon her track, the racing hounds ;
But after efforts swift and piteous spurts
At last secure from all intended hurts
She through green pastures by still waters bounds,
Rejoicing to be wholly free from men
Amid the shady foliage of the wooded glen.
O what is wisdom ? what a fairer prize
Given by the Gods to dazzle mortal eyes
Than to exult in hard-won victories ?
Such joyous hour of triumph never dies.

Ah ! slow and late but ever sure
God's vengeance falls on man,
The stubborn, proud and impious heart
Chastising with its ban.
Ah ! craftily it lurks to snare
The sinful man, though slow
Time footeth : aught than law more wise
May I ne'er seek to know.
Little it costs a prudent man to school
His heart to deem of great authority
The Power Divine, whate'er that Power may be
That over man's short life doth here hold rule,
Which ages-long Tradition hath made known
And is unerringly by Nature's Instinct shown.

Ah! what is wisdom? What a fairer prize
Given by the Gods to dazzle mortal eyes
Than to exult in hard-won victories?
Such joyous hour of glory never dies.

Happy he who from the tempest
'Scaping reaches port at last:
Happy he who conquers troubles:
Yet is many a man surpassed
By his fellow oft in joyaunce
As in might, I wis;
Men are countless, fancies countless,
Some are crowned with bliss,
Some miscarry, plunged in ruin;
Happy he who day by day
Free from sorrow, truly blessèd,
Journeys on his way.

V. (vv. 977—1024)

Swift Hounds of Madness hillwards hie,
Where Cadmus' daughters rave
Spur them against the madman spy
In woman's garments brave.
Him shall his frenzied mother first descry
From a smooth rock or palm-tree watching curiously;
Then to her fellow-Maenads shall she shout:
Of the Cadmeians who
Is he that yonder as a watcher perched
Waits to see what we do,
We roamers of the hills? To spy us out
He hither to our hills, our hills, did run.
Which of you calls him hers? Yet never sure
Did women ever bear such hateful son.
Some brindled lioness's cub is he,
Or else a Libyan Gorgon must his mother be.

Come Thou, O Vengeance, plain for all to see ;
But come Thou sword in hand and smite
Earth-born Echion's impious progeny ;
Sever the lawless throat of the rebellious wight ;

Who in unrighteousness of heart
And overweening pride
Thy mystéries, Bacchus, sets at nought,
Thy mother's sets aside,
With frenzied mind and mad resolve I ween
Thinking to vanquish our unvanquishable Queen.
Ah ! Peace of life doth surely come to him
Whose pure and temperate heart
Both unto God and fellow-men
Ungrudging does his part.
Ne'er may my subtlety Heaven's wrath excite,
Far other path and upward may I tread,
Conspicuous in men's sight to virtue led,
Each day in goodness spent till falls the night ;
Unrighteous ways and trespasses eschewing
And to our Lords in Heaven all honour doing.
Come Thou, O Vengeance, plain for all to see ;
But come Thou sword in hand and smite
Earth-born Echion's impious progeny ;
Sever the lawless throat of the rebellious wight.

Reveal Thyself terrific as a bull
Or the bewildering many-headed snake ;
That all may know Thy potency in full,
Thyself as the enragèd lion make.
Go, Bacchus, while smiles wreathe Thy visage all,
A noose around the Bacchae-trapper fling ;
Lured is he to the spot where he doth fall
Within the raving maidens' deadly ring.

VI. (vv. 1153—1165)

The mazy dance for Bacchus weave :
Proclaim what huge calamity
The dragon's son of life did reave
When he in woman's quality
The lovely shaft did dare to assume
That quickly proved his certain doom ;
Following the bull who led him on
The way to sheer destruction.
O Cadmeian girl-revellers,
Glorious the triumph ye have wrought,
A triumph, ah ! with streaming tears
And bitter wailing fraught.
O what a victory for one to gain,
In her son's blood a mother's hand to stain !

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THE END

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